

The fretboard diagram above is to assist in identifying chords to fret positions.



# THE GYPSY JAZZ CHORD BOOK



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Photographs by Victoria Cosimini with contributions by others

Special 'Thank You' to Tom James & Brett Lewis, whom, without their help,  
this project would not have been possible.



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# WELCOME TO VOLUME 2

of

## The Gypsy Jazz Chord Book

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This series of books is based on the music of Django Reinhardt and the ever expanding style of Gypsy Jazz. All the tunes in this series of books have either been recorded by Django Reinhardt or his extended family and Gypsy Guitarists.

To use this book, the user is expected to have some knowledge of chord work.

The chords are the foundation to any kind of music but can still be improvised just like soloing with the use of substitutions and passing chords, adding harmonic twists and turns to an otherwise standard format.

Even the subtle change from a minor 7th to a minor 9th and the dominant 7th to a 9th can change the mood of a song.

The extensive use of these chords in this book is just a choice of voicing.

It is also important to add dynamic changes to rhythm. By playing added accents and off-beats, this can add more direction and depth as well as keeping it interesting to the listener.

Django's accompaniment in this style was phenomenal and played with complete command that is still unrivalled to this day.

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At the heading of every tune there is a reference to its format of play. For example AABA or ABCA etc. This indicates the pattern in which the tune is to be played and then repeated in its entirety for the length of the tune, unless arranged otherwise.

The key in which the tune is played.

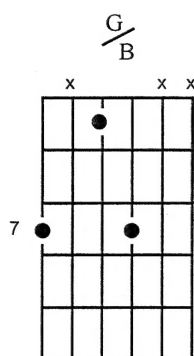
The type of rhythm, 4/4 or 3/4 or otherwise. This indicates the type of rhythm only, not a timing signature to be counted in.

Each chord has a suggested fret position which is placed in the corner of each chord box. For example if you have a C6/9 accompanied with a '3', then the 'C' note on the 'A' string defines its position and if you have a C6/9 with an '8' then the 'C' note on the 'E' string will define its position etc.

A '0' (zero) represents an 'open' chord.

The same process applies to each and every chord.

The use of split chords in this book is as follows:



The diagram above shows an inversion of a Major chord. Because the Bass note is lower than the root it will be listed as a split chord, in this case a 'G/B', so location of the fret position can be easily identified.

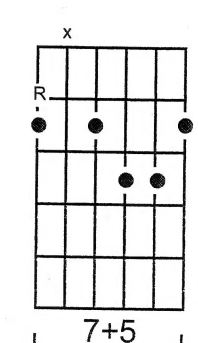
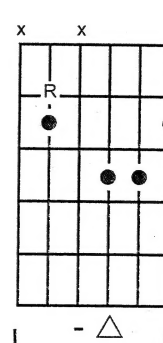
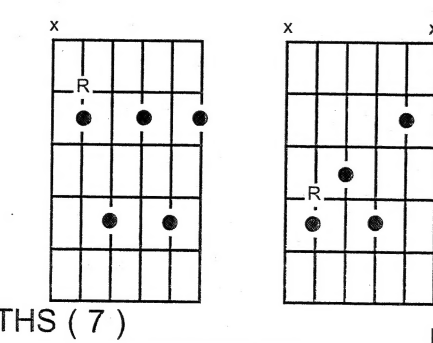
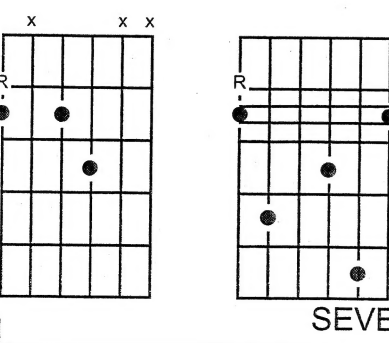
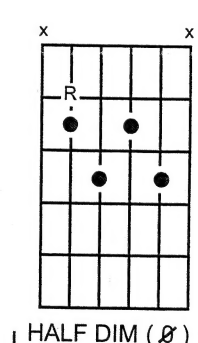
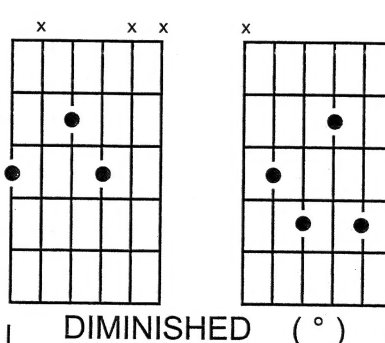
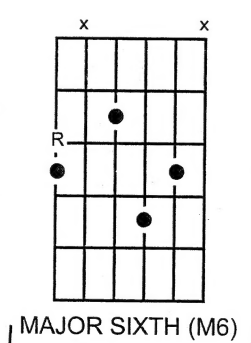
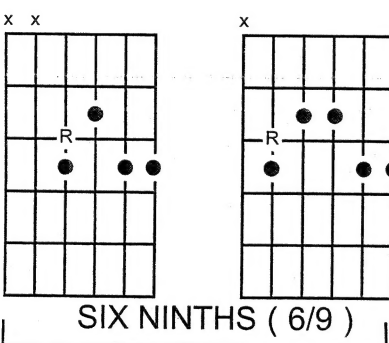
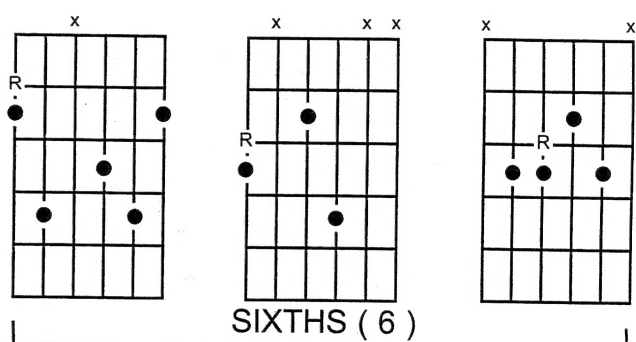
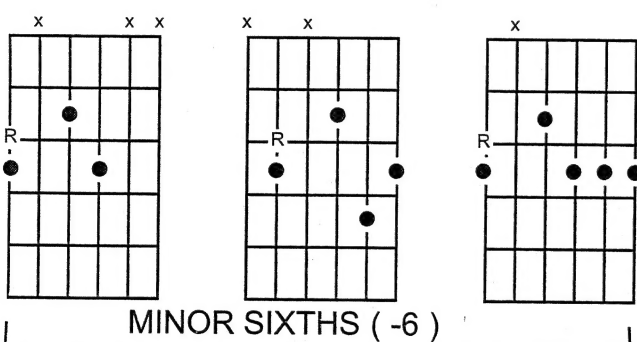
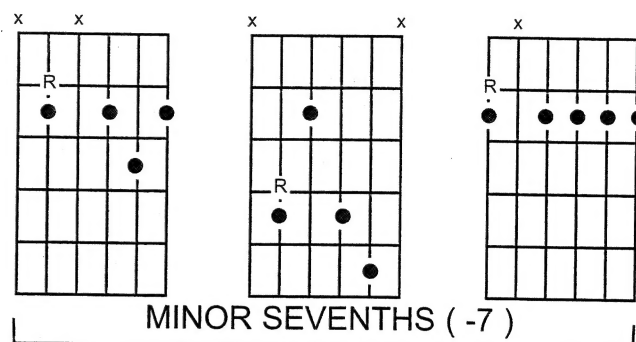
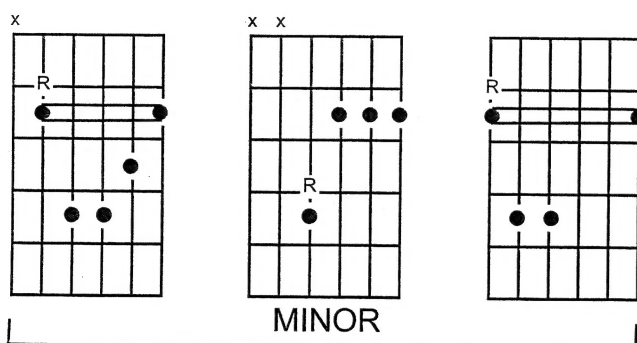
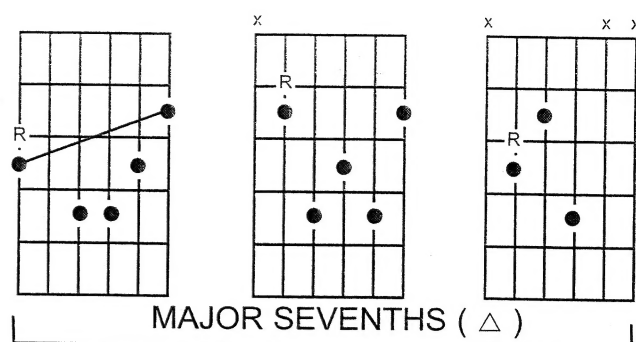
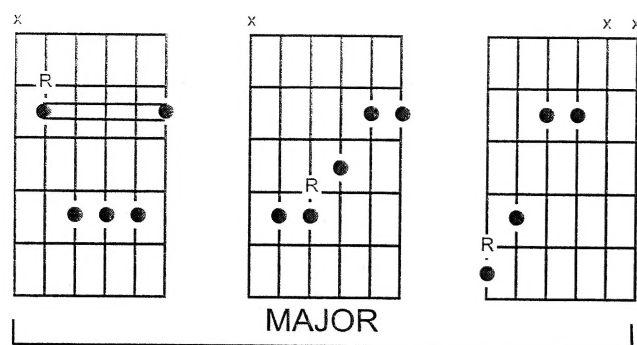
Likewise, if we had an 'F/A' it would be the same shape as the diagram above except it would be in the fifth position.

The chord changes in this book do not necessarily match the original recordings as they have been collected from many sources including some ideas of my own.

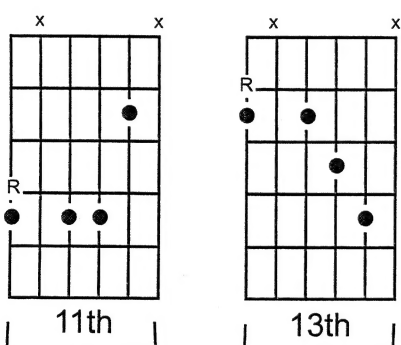
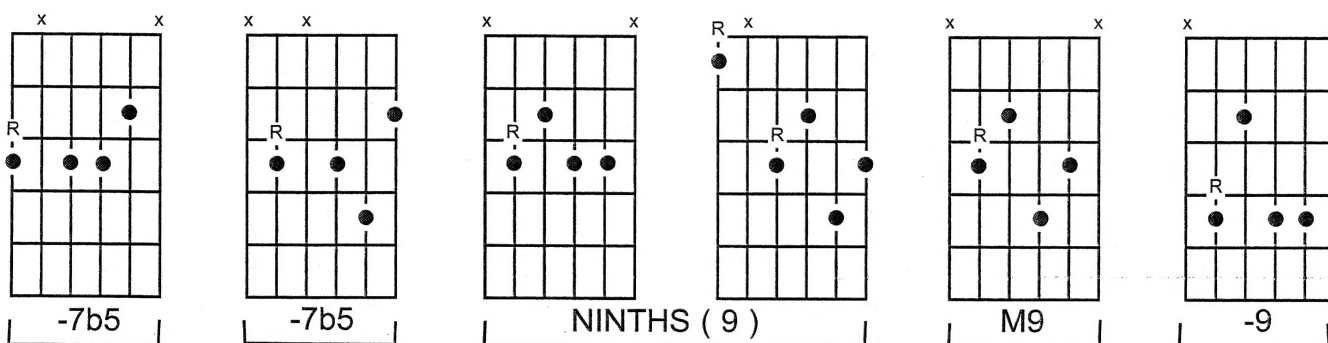
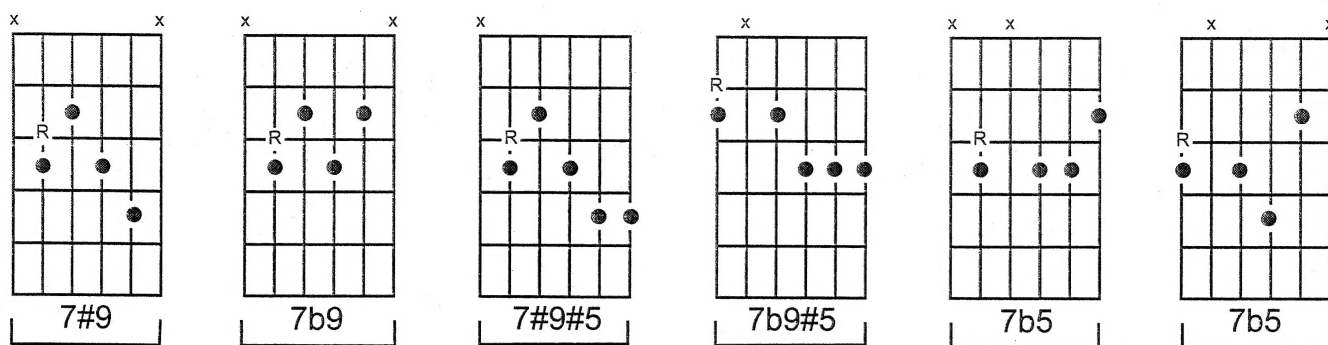
The examples in this book are just one of many ways the chords can be interpreted.

Colin Cosimini 2003

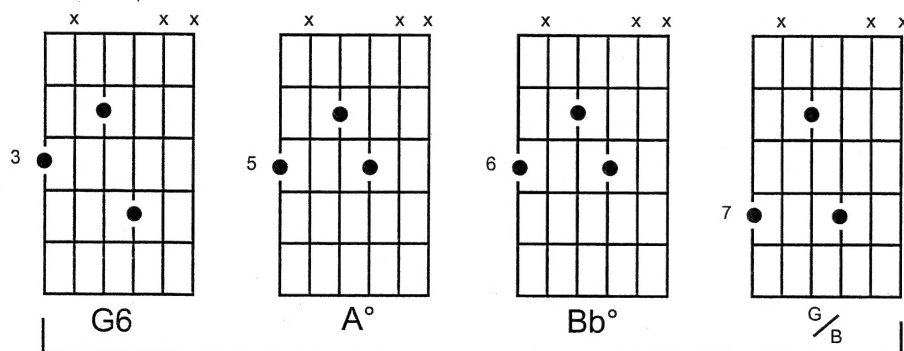
Moveable Chord Shapes used in this book, any other miscellaneous chords will be documented on the chord charts.



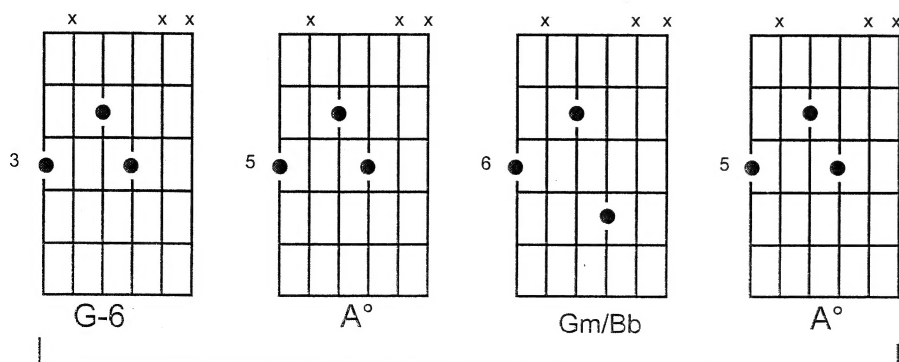
Moveable Chord Shapes used in this book, any other miscellaneous chords will be documented on the chord charts.



There are many different inversions of the same chord. Some chords can have more than one name, so it is important to have an easily understandable and economical system.



Typical Major chord run in the key of G



Typical Minor chord run in the key of G

M	=	Major
m	=	Minor
△	=	Major 7,9 i.e. G△7, G△9.
-△	=	Minor Major
-	=	Minor 6, 7, 9, 11, or 13 i.e. G-7
6/9	=	Sixth-Ninth
6	=	Sixth
M6	=	Major Sixth
M9	=	Major Ninth or △9
7	=	Dominant Seventh
9	=	Dominant Ninth
11	=	Eleventh
13	=	Thirteenth
0	=	Diminished
∅	=	Half Diminished
7+5	=	Augmented Seventh
7b5	=	Dominant Seventh with Flattened Fifth
7b9	=	Seventh with Flattened Ninth
7#5	=	Dominant Seventh with Sharpened Fifth
7#9	=	Seventh with Sharpened Ninth
7#9#5	=	Seventh with Sharpened Ninth and Sharpened Fifth
7b9#5	=	Seventh with Flattened Ninth and Sharpened Fifth
%	=	Repeat previous bar

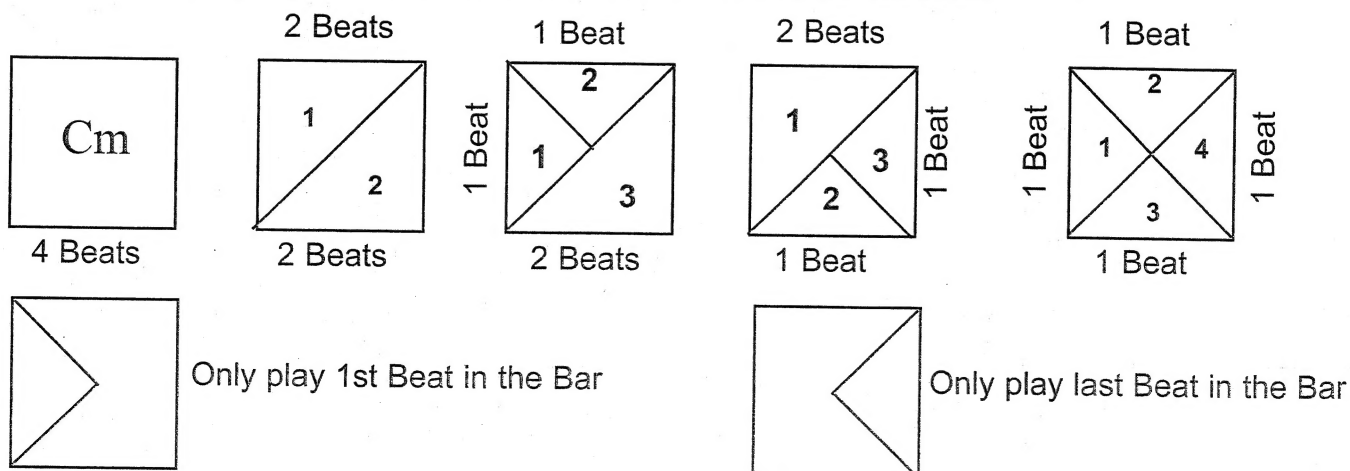
### **Split Chords**

There are also a number of split chords used in this book which are displayed as the written chord and then the bass, i.e. F7/C, this would be F7 with a C on the Bass

All these chords will be displayed on the chord sheets that have them.

### **The Chord Boxes**

The direction of play for the broken chord boxes is as follows:



# CONTENTS

1. ALL THE THINGS YOU ARE
2. BEGIN THE BEGUINE
3. BLUE DRAG
4. BODY AND SOUL
5. BRAZIL
6. BRICKTOP
7. BONJOUR GYPSY
8. CARAVAN
9. CHEGA DE SAUDADE
10. CHINA BOY
11. DINAH
12. DJANGO'S CASTLE
13. DOUCE AMBIENCE
14. DREAM OF YOU
15. ESPRIT
16. EXACTLY LIKE YOU
17. GYPSY DREAMS
18. HANCHI SWING
19. I CAN'T GIVE YOU ANYTHING BUT LOVE
20. I SURRENDER DEAR
21. I WONDER WHERE MY BABY  
    IS TONIGHT
22. I'M IN THE MOOD FOR LOVE
23. JERSEY BOUNCE
24. LA FOULE
25. LA PROMENADE
26. LADY BE GOOD
27. LOUISE
28. LYOLA
29. MILKO
30. MIRE PRAL (MY BROTHER)
31. NUAGES
32. ON GREEN DOLPHIN STREET
33. OLD MAN RIVER
34. PAPRIKA
35. PLACE DE BROUCKERE
36. PLEASE BE KIND
37. SONGE D'AUTOMNE
38. SONIA
39. STELLA BY STARLIGHT
40. SWEET CHORUS
41. SWING GUITARS
42. THE MAN I LOVE
43. THREE LITTLE WORDS
44. TICO TICO
45. TIME ON MY HANDS
46. VALSE A ROSENTHAL
47. VALSE BAMBOULA
48. VALSE VENEZUELIENNE
49. VOUS QUI PASSEZ SANS ME VOIR
50. WHEN DAY IS DONE
51. BUSINESS DIRECTORY
52. BUSINESS DIRECTORY
53. BUSINESS DIRECTORY
54. BUSINESS DIRECTORY
55. BAND DIRECTORY
56. MUSICIAN'S DIRECTORY

<sup>10</sup> <b>G-7</b>	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>BbΔ</b>	<sup>6</sup> <b>EbΔ</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>DΔ</b>	<b>%</b>
<sup>5</sup> <b>D-7</b>	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>	<sup>3</sup> <b>F6/9</b>	<sup>6</sup> <b>Bb7</b>	<b>%</b>	<sup>5</sup> <b>AΔ</b>	<b>%</b>
<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E9</b>	<sup>5</sup> <b>AΔ</b>	<b>%</b>	<sup>4</sup> <b>Ab-7</b>	<sup>4</sup> <b>C#9</b>	<sup>4</sup> <b>F#6/9</b>	<sup>2</sup> <b>F#7+</b>
<sup>10</sup> <b>G-7</b>	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>BbΔ</b>	<sup>6</sup> <b>EbΔ</b>	<sup>4</sup> <b>Ab7</b>	<sup>10</sup> <b>D-7</b>	<sup>10</sup> <b>G7</b>
<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>8</sup> <b>Bb6/9</b>	<sup>6</sup> <b>Eb9</b> <sup>5</sup> <b>D9</b>				

A nice rendition of this song has been recorded by Stochelo Rosenberg on his CD 'Seresta' (HCR)

## BEGIN THE BEGUINE

The chord sequence to Begin the Beguine shown on the opposite page closely follows the Fapy Lafertin version from his CD Fleur De Lavende (HCR).

It also includes the 'C' section which is not always played but can be heard on Django's recordings.

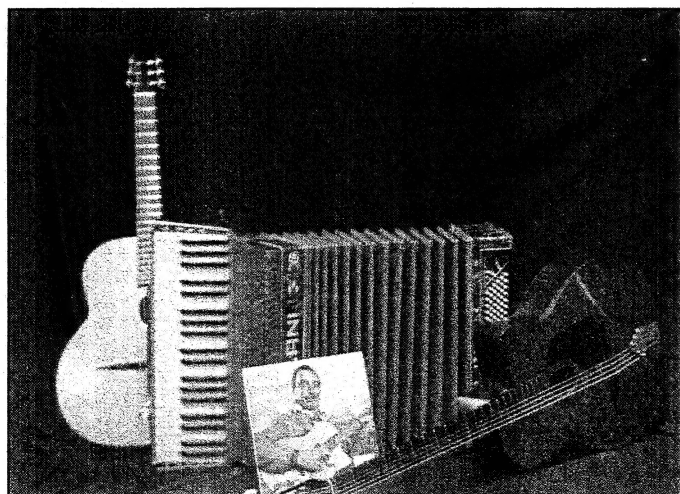
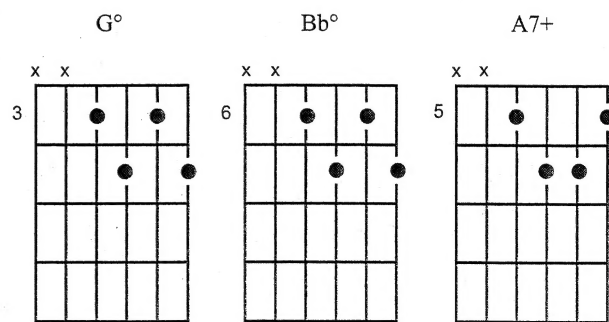


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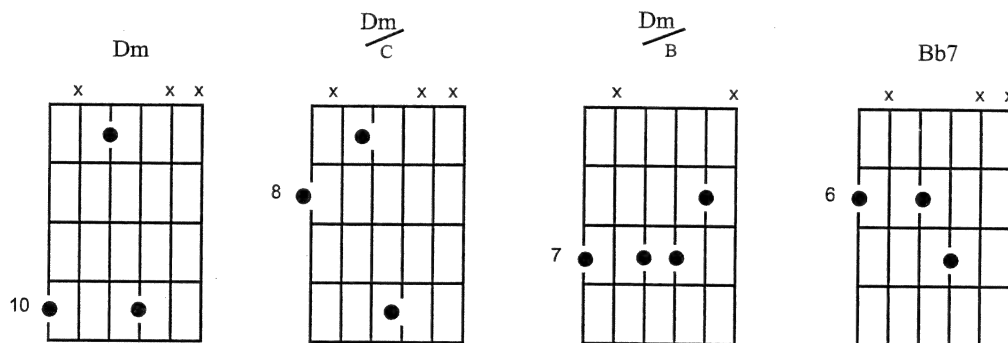


The chords above are used in Bar 8 of the 'A' section.

A	<sup>3</sup> C6/9	%	%	<sup>4</sup> C#7#9	<sup>3</sup> C6/9	<sup>7</sup> E-7 <sup>6</sup> Eb°	<sup>5</sup> D-7 <sup>3</sup> G° <sup>6</sup> Bb° <sup>5</sup> A7+
	<sup>2</sup> BØ	%	<sup>5</sup> D-9	%	<sup>3</sup> G7	<sup>4</sup> C#9	<sup>3</sup> C6/9 <sup>3</sup> G7+
A	Repeat 1st 14 Bars						<sup>3</sup> C6/9 <sup>3</sup> G7
B	<sup>8</sup> C-6	<sup>8</sup> F7b9	<sup>6</sup> BbΔ7	<sup>6</sup> BbM6	<sup>6</sup> Bb-7	<sup>6</sup> Eb7b9	<sup>4</sup> AbΔ7 <sup>4</sup> AbM6
	<sup>5</sup> D7b9	%	<sup>5</sup> G6/9	<sup>4</sup> Ab7	<sup>5</sup> G6/9	<sup>1</sup> Fm	<sup>3</sup> G7 <sup>3</sup> G7+
C	<sup>3</sup> C6/9	<sup>4</sup> C#7#9	<sup>3</sup> C6/9	<sup>4</sup> C#7#9	<sup>3</sup> C6/9	<sup>7</sup> EØ <sup>5</sup> A7	<sup>5</sup> D-9 <sup>3</sup> G7
	<sup>1</sup> Fm	%	%	<sup>5</sup> A7	<sup>5</sup> D-7	<sup>3</sup> G7	<sup>3</sup> C6/9 <sup>4</sup> C#7#9
C	Repeat 1st 10 Bars of 'C' Section		<sup>7</sup> EØ	<sup>5</sup> A7	<sup>5</sup> D-7	<sup>3</sup> G7	<sup>3</sup> C6/9 <sup>4</sup> C#7#9
D	<sup>3</sup> C6/9	<sup>3</sup> CΔ7	<sup>3</sup> C6/9	<sup>4</sup> C#7#9	<sup>3</sup> C6/9	<sup>7</sup> E-7 <sup>6</sup> Eb°	<sup>5</sup> Dm <sup>3</sup> G7
	<sup>3</sup> F6/9	%	<sup>0</sup> Em	<sup>5</sup> A7	<sup>5</sup> Dm	<sup>3</sup> G7	<sup>3</sup> C6/9 <sup>4</sup> C#7#9
D	Repeat 1st 14 Bars						<sup>5</sup> DØ <sup>3</sup> G7
TAG	<sup>5</sup> D-9	<sup>3</sup> G7	<sup>7</sup> E°	<sup>8</sup> F°	<sup>9</sup> F#°	<sup>10</sup> G°	<sup>11</sup> Ab° <sup>3</sup> C6/9 (Ascend)



A	<sup>10</sup> Dm <sup>8</sup> Dm/C	<sup>7</sup> Dm/B <sup>6</sup> Bb7	<sup>10</sup> Dm <sup>8</sup> Dm/C	<sup>7</sup> B-7b5 <sup>6</sup> Bb7	<sup>10</sup> Dm	<sup>12</sup> A9	<sup>6</sup> Bb7 <sup>5</sup> A7	<sup>2</sup> B ∅ <sup>5</sup> A7+5
A	Repeat 1st 6 Bars						<sup>6</sup> Bb7 <sup>5</sup> A7	<sup>2</sup> B ∅
B	<sup>4</sup> C#°	%	<sup>2</sup> B ∅	%	<sup>4</sup> C#° <sup>7</sup> E°	<sup>4</sup> C#°	<sup>6</sup> Bb7 <sup>8</sup> Dm/C	<sup>5</sup> A7
A	Repeat 1st 'A' Section							



Bars 1 & 2 play 2 Beats to each chord

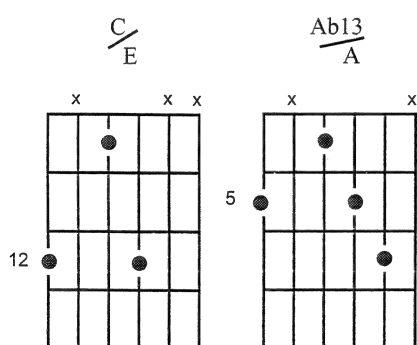
The Dm/B chord in the grids above can also be named B-7b5. in this context it has become Dm/B because of the descending bass line over the Dm chord.



Photo by Victoria Cosimini © 2003



A	6 Eb-9 Bb7 6	6 Eb-9 Ab7+ Ab13 A 5	4 C#M9 Eb-7 6	8 F-7 Bb7 Bb13 6	6 Eb-7 F7	8 Bb-7 Ab7+ A7 5	4 C#M9 Bb7+ 6
A	Repeat					1st	6 Bars
B	5 7 D6/9 10	E-7 A7 5	5 3 D6/9 10	G-7 C9 3	5 D6/9 10	7 E-7 A7 5	5 DM9 %
B	D-7 10	G7 10	C6/9 10	C/E Eb° 11	D-7 10	G9 10	C7 Bb7 Bb7+ 6
A	Repeat		1st	'A'	Section		



## BODY AND SOUL

This ballad is usually played in a 32 Bar format.

The above arrangement is taken from Angelo Debarre's rendition where he doubles up the tempo on the middle eight therefore extending it to a middle sixteen making it a 40 bar tune.

Angelo is one of the top players on the world stage of Gypsy guitar playing and regularly tours the UK with Dave Kelbies', Le Jazz.

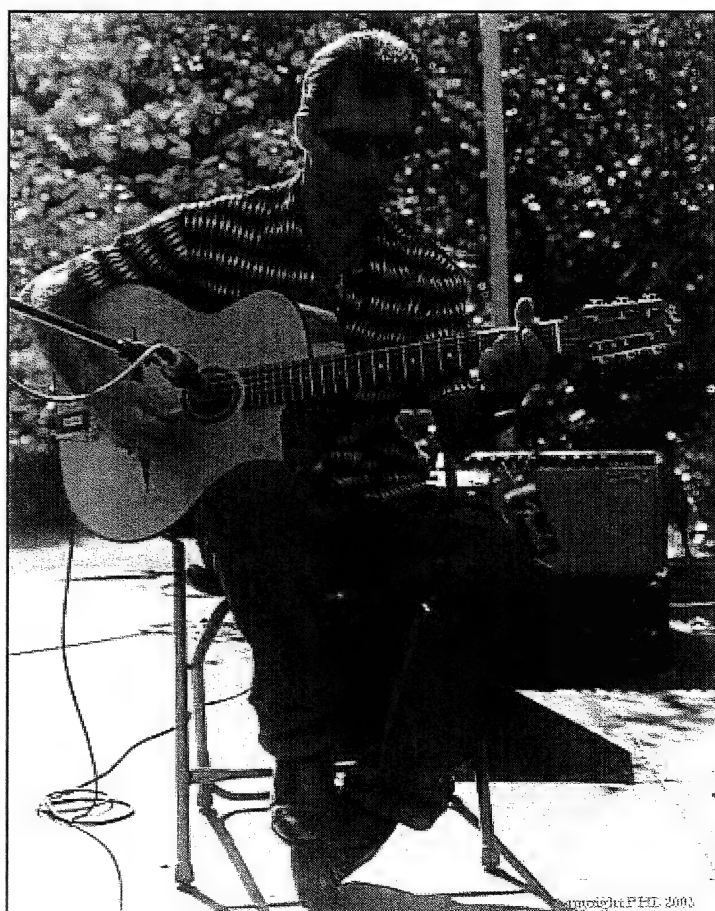
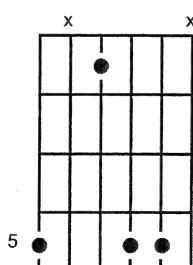
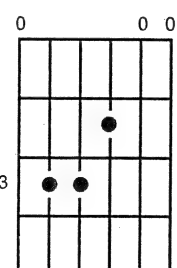
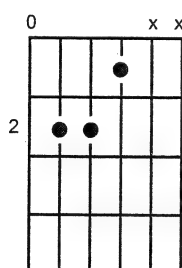


Photo above of Angelo Debarre.  
Kindly contributed by Phil Lavine © 2003

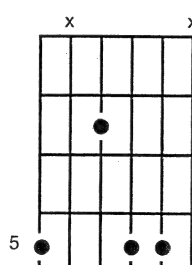
<sup>3</sup> GΔ G6 <sub>3</sub>	%	%	%	<sup>5</sup> A-7 D7 <sub>5</sub>	%	%	%
<sup>5</sup> A-7 D7 <sub>5</sub>	%	%	%	<sup>3</sup> GΔ	%	<sup>5</sup> A-7	%
<sup>10</sup> G7 <sub>9</sub>	<sup>9</sup> F#7 F7 <sub>8</sub>	<sup>0</sup> E	<sup>3</sup> Fb5	<sup>0</sup> E	%	<sup>0</sup> E	<sup>3</sup> Fb5
<sup>0</sup> E	%	<sup>0</sup> E	<sup>3</sup> Fb5	<sup>0</sup> E	%	<sup>5</sup> Am Bar 31	% Bar 32
% Bar 33	% Bar 34	<sup>5</sup> A-7	%	<sup>8</sup> C-7	%	<sup>7</sup> G/B	%
<sup>6</sup> Bb°	%	<sup>5</sup> A-7	%	<sup>5</sup> D7	%	<sup>3</sup> GΔ	%
<sup>5</sup> A-7	<sup>5</sup> D9	<sup>3</sup> GΔ	%	<sup>5</sup> A-7	<sup>5</sup> D9	<sup>3</sup> GΔ	%
<sup>5</sup> A-7	<sup>5</sup> D9						

E

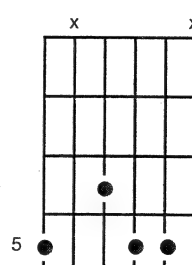
Fb5



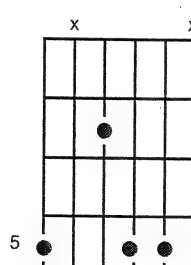
Bar 31



Bar 32



Bar 33



Bar 34

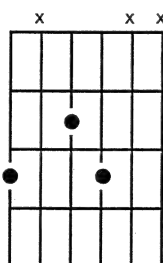
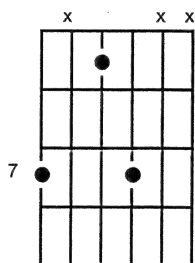
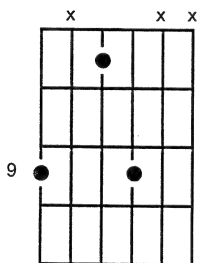
Try these chords over A Minor

As well as the standard recording in 1949, Django also recorded this tune in the 1950's in a swing context, but is traditionally played as a Samba.

## INTRO

$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$	$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$	$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$ $Bb^\circ$	$A^\circ$ $D7$	$G6/9$
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A	$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$	$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$	$\frac{A}{C\#}$ $C^\circ$	$\frac{G}{B}$ $Bb^\circ$	$A^\circ$ $Ab7$	$G6/9$
A	Repeat 1st 6 Bars of 'A' Section						$Ab7$ $D7$	$G6/9$
B	$Bb^\circ$ $A^\circ$	$G6/9$ $A7$ $A^\circ$	$G6/9$	$Bb^\circ$ $A^\circ$	$\frac{G}{B}$ $Bb^\circ$	$A^\circ$ $D7$	$G6/9$	
B	Repeat 1st 6 Bars of 'B' Section						$A^\circ$ $D7$	$G6/9$

 $\frac{A}{C\#}$  $\frac{G}{B}$ 

Use this shape for  
 $C^\circ / Bb^\circ / A^\circ$   
 (8) (6) (5)

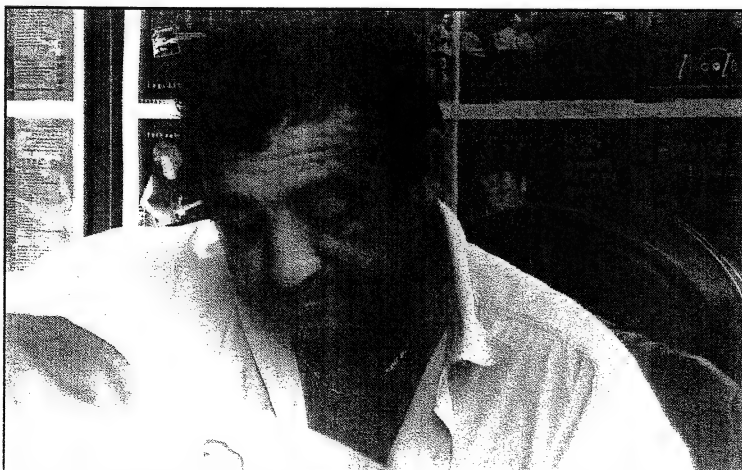


Photo by Victoria Cosimini © 2003

## BRICKTOP

The tune above can be played entirely in the triad form and works to great effect.

The picture opposite shows Titi Baumberger who is a great master of this style.

A	<sup>5</sup> <b>Am</b>	<sup>7</sup> %	<sup>7</sup> <b>B7</b>	<sup>7</sup> %	<sup>7</sup> <b>E7</b>	<sup>7</sup> %	<sup>5</sup> <b>Am</b>	<sup>7</sup> <b>B°</b>
							<sup>8</sup> <b>C°</b>	<sup>7</sup> <b>E7</b>
A	Repeat	1st	6	Bars			<sup>5</sup> <b>Am</b>	<sup>7</sup> %
B	<sup>6</sup> <b>Eb9</b>	<sup>6</sup> <b>Ab6/9</b>	<sup>4</sup> <b>C#9</b>	<sup>4</sup> <b>F#6/9</b>	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>E</b>	<sup>2</sup> <b>B7</b>	<sup>7</sup> <b>E7</b>
A	Repeat	1st	'A'	Section				



The picture on the left is of a very rare EP cover of Django's Valse and Valse Tsigane compositions. This is recorded by Matelot Ferret who accompanied Django throughout most of his career along with Django's Brother, Joseph Reinhardt.

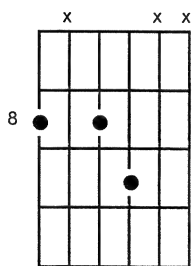
## BONJOUR GYPSY

Bonjour Gypsy was written by Gypsy Guitarist, Raphael Fays. Unfortunately this tune is not available on any current CD's as it was originally released on vinyl. Copies of these records are no longer easy to come by.

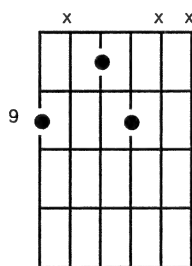
A	3	C7	%	%	4	C#7	3	C7	%	%	4	C#7
	3	C7	%	%	%	1	F-6	4	Fm Ab	1	F-6	4
A	8	C7	C#°	C7/Bb	8	C7	C#°	C7/Bb	8	C7	C#°	C7/Bb
	9	C7	C#°	C7/Bb	9	C7	C#°	C7/Bb	9	C7	C#°	C7/Bb
B	8	C7	C#°	C7/Bb	8	C7	C#°	C7/Bb	8	C7	C#°	C7/Bb
	9	C7	C#°	C7/Bb	9	C7	C#°	C7/Bb	9	C7	C#°	C7/Bb
A	8	F9	%	%	%	Bb13	%	%	%	%	%	%
	6	Eb9	%	%	%	Ab6/9	%	Ab6/9	5	D7	4	C#7
Repeat 1st 'A' Section												

C7

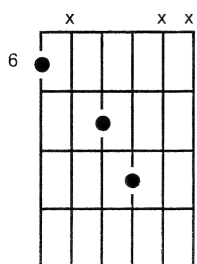
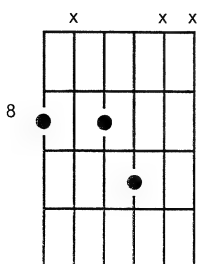
C#°



C7



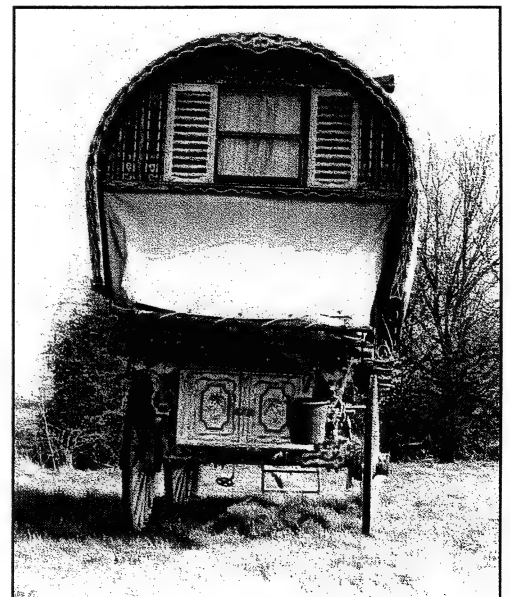
C7/Bb



The last four bars of the 'A' section can be played with just the F Minor chord.

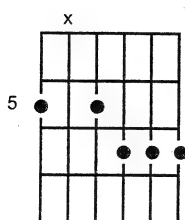
An alternative chord sequence is offered in the 2nd 'A' section. The chords opposite show the first two bars.

The key to this tune may vary.

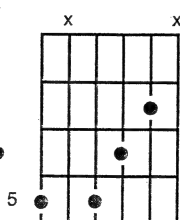


<sup>5</sup> D-9	%	<sup>8</sup> FM9	%	<sup>6</sup> BbΔ7	<sup>5</sup> A7	<sup>5</sup> D-9	<sup>5</sup> A7+
<sup>5</sup> D-9	%	<sup>1</sup> F6	%	<sup>3</sup> Gm	<sup>5</sup> A7#5#9	<sup>5</sup> D-9	<sup>5</sup> A7+
<sup>10</sup> D-9	<sup>7</sup> B°	<sup>5</sup> A-9	<sup>5</sup> A-7	<sup>1</sup> Bb	<sup>6</sup> BbΔ7	<sup>5</sup> A7#5b9	<sup>5</sup> A7+
<sup>2</sup> B ø	%	<sup>5</sup> D°	%	<sup>6</sup> BbΔ	<sup>5</sup> A7#5b9	<sup>5</sup> D-9	<sup>10</sup> D7#5b9
<sup>10</sup> G-9	<sup>5</sup> A7#5b9	<sup>1</sup> F6	%	<sup>5</sup> D°	<sup>5</sup> A7+	<sup>2</sup> B ø	<sup>5</sup> A7+
<sup>5</sup> DM9	<sup>7</sup> B7#5b9	<sup>7</sup> E-9	%	<sup>5</sup> A9sus4	<sup>5</sup> A(b9)	<sup>5</sup> D° / <sup>8</sup> F°	
<sup>5</sup> DΔ7	<sup>7</sup> B-7	<sup>7</sup> E-9	%	<sup>7</sup> E9	%	<sup>6</sup> Bb7	<sup>5</sup> A7 / <sup>5</sup> A13
<sup>5</sup> DΔ7	%	<sup>3</sup> G7b9	%	<sup>3</sup> G6	<sup>2</sup> F#7+	<sup>7</sup> B-7 / <sup>6</sup> Bb-7	<sup>5</sup> A-7 / <sup>5</sup> D9
<sup>3</sup> GΔ7	<sup>3</sup> G-7	<sup>5</sup> DM9	<sup>7</sup> B7	<sup>7</sup> E9	<sup>6</sup> Eb9	<sup>5</sup> DM9	<sup>7</sup> B7
<sup>7</sup> E7	<sup>6</sup> Eb7	<sup>5</sup> DM9	<sup>5</sup> A7+	<sup>7</sup> E9	<sup>6</sup> Eb9	<sup>5</sup> DM9	<sup>7</sup> B7
<sup>7</sup> E9	<sup>6</sup> Eb9	<sup>5</sup> DM9	<sup>7</sup> B7	<sup>7</sup> E9	<sup>6</sup> Eb9	<sup>3</sup> C6/9 / <sup>4</sup> C#6/9	<sup>5</sup> D6/9

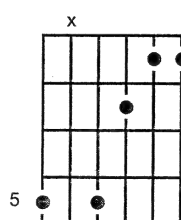
A7#5b9



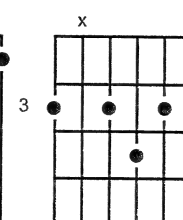
A9sus4



A(b9)



G7b9



Outro. Pick up from Bar 60 on the second time round.

This arrangement is based on The Rosenberg Trio version which can be found on HCR CD 'Seresta'.

A	<sup>3</sup> F6/9	%	<sup>8</sup> F6/9	%	<sup>3</sup> F6/9	%	<sup>5</sup> D9	%
	<sup>10</sup> G7	%	%	%	<sup>9</sup> F#7	<sup>3</sup> C7	<sup>3</sup> F6/9	<sup>6</sup> Eb9
B	<sup>6</sup> Ab6/9	<sup>6</sup> Eb9	<sup>6</sup> Ab6/9	%	<sup>6</sup> Ab6/9	<sup>6</sup> Eb9	<sup>6</sup> Ab6/9 <sup>4</sup> C#9	<sup>3</sup> C9
	<sup>3</sup> F6/9	%	<sup>5</sup> D°	%	<sup>5</sup> F/A <sup>4</sup> Ab°	<sup>3</sup> G-7 <sup>3</sup> C7	<sup>3</sup> F6/9 <sup>3</sup> C7	%

## Alternative "B" Section

<sup>4</sup> Ab6 <sup>8</sup> Ab/C	<sup>6</sup> Eb7 <sup>8</sup> Eb7	<sup>8</sup> Ab/C <sup>6</sup> B°	<sup>6</sup> Eb7 <sup>7</sup> Eb7	<sup>4</sup> Ab6 <sup>8</sup> Ab/C	<sup>6</sup> Eb7 <sup>6</sup> Eb7	<sup>6</sup> Ab6/9 <sup>4</sup> C#9	<sup>3</sup> C7 <sup>3</sup> C7/G
<sup>1</sup> F6 <sup>3</sup> G°	<sup>5</sup> F/A <sup>7</sup> B°	<sup>7</sup> B° <sup>10</sup> D°	<sup>11</sup> F° <sup>10</sup> D°	<sup>5</sup> F/A <sup>4</sup> Ab°	<sup>3</sup> G-7 <sup>3</sup> C7	<sup>1</sup> F6 <sup>2</sup> F#°	<sup>3</sup> G-7 <sup>3</sup> C7

The above 'B' Section using 2 chords to each bar is typical of Django's style.

The F#7 in the 'A' Section is sometimes substituted for a Bbm.

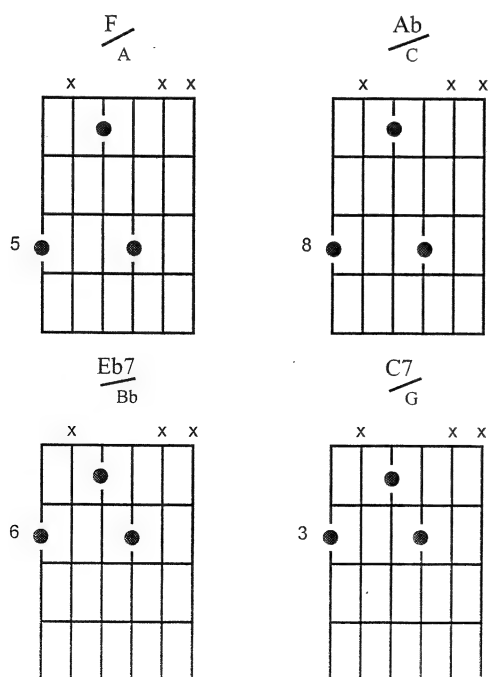
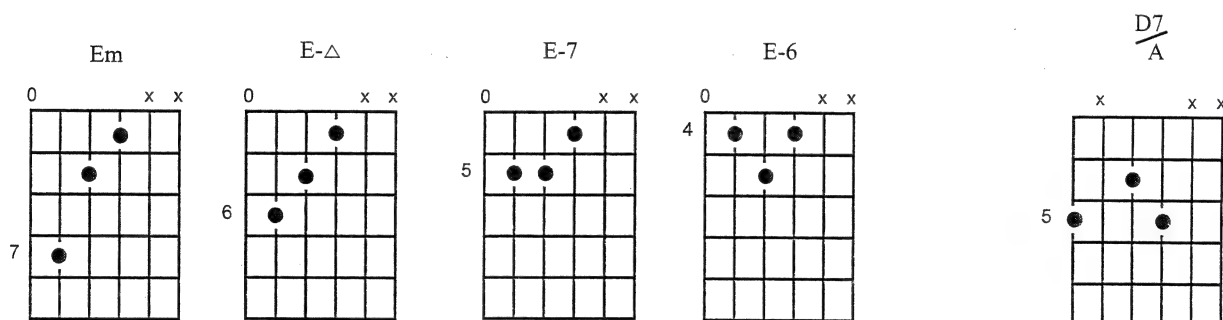


Photo by Victoria Cosimini © 2003



A	<sup>5</sup> G6/9	<sup>3</sup> C9	<sup>5</sup> <sup>5</sup> G6/9	<sup>5</sup> <sup>5</sup> G6/9 <sup>4</sup> C#7 <sup>3</sup> C7	<sup>5</sup> D7 <sup>4</sup> D7/A	<sup>5</sup> <sup>5</sup> D7	<sup>5</sup> <sup>5</sup> G6/9 <sup>6</sup> Bb°	<sup>5</sup> A-6 <sup>5</sup> D7
A	<sup>5</sup> G6/9	<sup>3</sup> C9	<sup>5</sup> <sup>5</sup> G6/9	<sup>5</sup> <sup>5</sup> G6/9 <sup>4</sup> C#7 <sup>3</sup> C7	<sup>5</sup> D7 <sup>6</sup> Bb° <sup>7</sup> G/B	<sup>5</sup> D7/A <sup>5</sup> D7	<sup>5</sup> <sup>4</sup> G6/9	<sup>5</sup> C#° <sup>3</sup> C°
B	<sup>4</sup> C#°	<sup>3</sup> C°	<sup>4</sup> C#°	<sup>3</sup> C°	<sup>7</sup> Em <sup>6</sup> E-Δ	<sup>5</sup> E-7 <sup>4</sup> E-6	<sup>5</sup> A7	<sup>5</sup> D7
A	Repeat 1st 6 Bars of 'A' section						<sup>5</sup> G6/9	<sup>5</sup> %



Bars 5 & 6 of 'B' section play 2 beats to each chord.



The last two bars in the 1st 'A' section can be played with just the G6/9 chord.

Dinah was the first tune recorded by the QHCF.

Opposite is a picture of a '78' of this very recording.

*DINAH*



# DJANGO'S CASTLE MANOIR DE ME REVES

Key of D  
Ballad

4/4

32 Bars

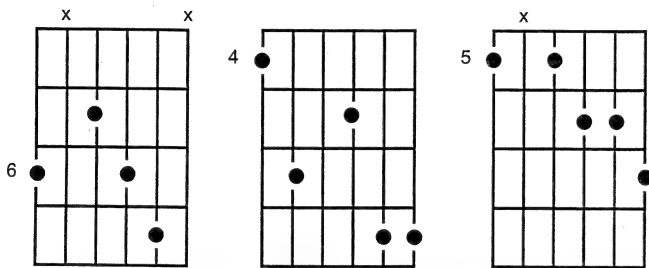
ABAC

A	<div><div><sup>5</sup> D6/9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div>A13</div><div>Bb</div></div><div>6</div></div></div></div></div>	<div><div><sup>5</sup> D6/9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div>A13</div><div>Bb</div></div><div>6</div></div></div></div></div>	<div><div><sup>5</sup> D6/9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div>A13</div><div>Bb</div></div><div>6</div></div></div></div></div>	<div><div><sup>5</sup> A-7</div></div>	<div><div><sup>4</sup> Ab7#9</div></div>	
B	<div><div><sup>10</sup> G6/9</div><div><div><div><sup>10</sup> G6/9</div><div><div><div>A9+5</div><div>5</div></div></div></div></div></div>	<div><div><sup>5</sup> D6/9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div>B-7</div><div>7</div></div></div></div></div></div>	<div><div><sup>7</sup> E9</div></div>	<div><div><sup>6</sup> Bb7</div></div>	<div><div><div><sup>5</sup> A7</div><div><div><div><sup>6</sup> A13</div><div><div>Bb</div><div>6</div></div></div></div></div></div>	
A	<div><div><div><div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div></div><div>Repeat</div><div>1st</div><div>'A'</div><div>Section</div></div></div></div>					
C	<div><div><sup>10</sup> G6/9</div></div>	<div><div><sup>7</sup> E9</div></div>	<div><div><sup>8</sup> F-9</div><div><div><div><sup>7</sup> E-9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div><sup>5</sup> D6/9</div><div><div><div>C#6/9</div><div>4</div></div><div><div><div>C6/9</div><div>3</div></div></div><div><div><div><sup>6</sup> A13</div><div><div>Bb</div><div>6</div></div></div></div></div></div></div></div></div></div></div></div>			

A13 / Bb

Ab7#9

A9+5




On starting, an A13/Bb chord is used to bring in the tune prior to the main format of chords shown above.



The plaque above can still be seen marking the house where Django lived at Samois Sur Seine.

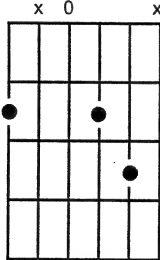
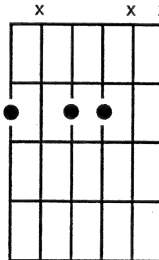
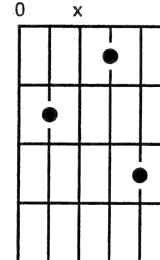
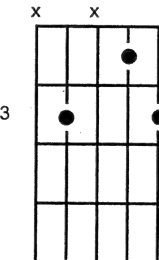
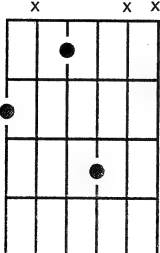
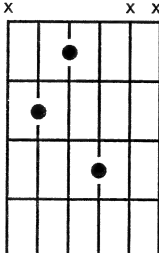
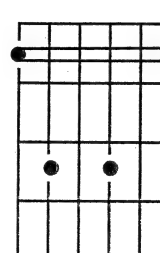
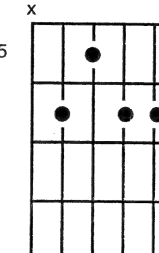
Photo by Brett Lewis © 2003

A	<sup>3</sup> <b>G-6</b>	<sup>5</sup> <sup>3</sup> <b>D7</b> A	<sup>6</sup> G-6 F7 C	<sup>6</sup> Gm Bb	<sup>7</sup> B°	<sup>8</sup> <b>C-6</b>	<sup>6</sup> Gm Bb	<sup>4</sup> <b>Ab7</b>	<sup>5</sup> <b>D7</b>
A							<sup>5</sup> <b>A7</b>	<sup>3</sup> <b>Gm</b>	
B	<sup>4</sup> <b>Ab-6</b>	<sup>5</sup> %	<sup>6</sup> %	<sup>3</sup> <b>G7+</b>	<sup>5</sup> <b>A-6</b>	<sup>8</sup> F7	<sup>6</sup> Eb7	<sup>4</sup> C#7	<sup>5</sup> D7
A	<sup>3</sup> <b>G-7</b>	<sup>5</sup> <b>D7</b>	<sup>6</sup> BbM6 C-6	<sup>6</sup> BbΔ7 G7	<sup>3</sup> <b>Cm</b>	<sup>3</sup> G-7 D7	<sup>5</sup> Gm Bb	<sup>3</sup> <b>A7</b>	<sup>5</sup> <b>Gm</b> D7#9

Try these chords in the last 'A' section as an alternative.

A	<sup>10</sup> <b>G-9</b>	<sup>11</sup> <sup>8</sup> <b>Ab9</b>	<sup>6</sup> C-7 F9	<sup>6</sup> <sup>8</sup> <b>BbΔ7</b>	<sup>6</sup> C11 B7b5	<sup>5</sup> BbΔ7 BbΔ6	<sup>5</sup> A11 Ab7b5	<sup>5</sup> <b>D7#9</b>
A	<sup>10</sup> <b>G-9</b>	<sup>11</sup> <sup>8</sup> <b>Ab9</b>	<sup>6</sup> C11 B7b5	<sup>6</sup> BbΔ7 BbM6	<sup>3</sup> C-9 B9	<sup>6</sup> BbΔ7 D-7	<sup>5</sup> A11 Ab7b5	<sup>3</sup> <b>Gm</b>

The two 'A' sections above offer a more modern approach.

$\frac{D}{F\#}$	$\frac{Eb}{G}$	E7	F6
x 0 x	x x x	0 x 0	x x x
			
Bb6	EbΔ7	A7sus4	D9
x x x	x x x	5 5	x x x
			
Bb6	EbΔ7	A7sus4	D9

Try the above chord shapes for the intro.



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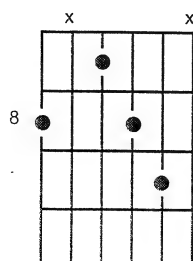
A	<sup>9</sup> <b>F#-9</b>	<sup>7</sup> <b>B7</b>	<sup>9</sup> <b>F#-9</b>	<sup>8</sup> <b>B13</b> <sub>C</sub>	<sup>11</sup> <b>Ab°</b>	<sup>9</sup> <b>F#°</b>	<sup>11</sup> <b>Ab°</b>	<sup>9</sup> <b>F#°</b>
				<sup>7</sup> <b>B7</b>	<sup>10</sup> <b>E6/9</b>	<sup>8</sup> <b>F°</b>	<sup>10</sup> <b>E6/9</b>	<sup>8</sup> <b>F°</b>
A	Repeat 1st 7 Bars of 'A' Section							<sup>9</sup> <b>F#°</b>
								<sup>7</sup> <b>E6/9</b>
B	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>7</sup> <b>E7</b>	<b>%</b>	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>B7</b>
							<sup>8</sup> <b>C7</b>	
A	Repeat 2nd 'A' Section							

The chord grid above is best suited to accompany the melody.

Use the grid below for improvisation, returning to the above grid to finish the song.

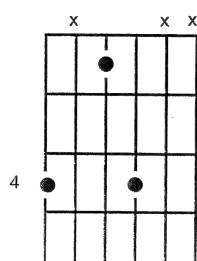
A	<sup>2</sup> <b>F-7</b>	<sup>2</sup> <b>B7</b>	<sup>2</sup> <b>F-7</b>	<sup>2</sup> <b>B7</b>	<sup>2</sup> <b>E6/9</b>	<sup>2</sup> <b>F#-7</b>	<sup>2</sup> <b>E6/9</b>	<sup>4</sup> <b>E</b> <sub>Ab</sub>
						<sup>2</sup> <b>B7</b>	<sup>2</sup> <b>F#°</b>	<sup>3</sup> <b>G°</b>
A	Repeat 1st 6 Bars					<b>E6/9</b>		
							<b>%</b>	
B	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>7</sup> <b>E7</b>	<b>%</b>	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>2</sup> <b>B7</b>	<sup>2</sup> <b>B7</b>
							<sup>3</sup> <b>C7</b>	
A	Repeat 2nd 'A' Section							

**B13**  
<sub>C</sub>



Use the chord shown on the left in the melody section in the first grid.

**E**  
<sub>Ab</sub>



Caravan on the Iles de Berceau, Samois Sur Seine.  
Photo by Brett Lewis © 2003

A	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <sup>3</sup> <b>Gm</b>	<b>Gm</b> / <b>G7</b> <sup>3</sup>	<sup>2</sup> <b>B°</b>	<sup>5</sup> <b>D°</b>	<sup>8</sup> <b>C-7</b>	<sup>3</sup> <b>Cm</b>
	<sup>5</sup> <b>D7</b>	<sup>6</sup> <b>Eb°</b>	<sup>6</sup> <b>BbM6</b>	<sup>3</sup> <b>G-7</b>	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>6</sup> <b>Eb9</b>	<sup>5</sup> <b>D9</b>
A	<sup>10</sup> <b>G-9</b>	<sup>9</sup> <b>F#°</b>	<sup>10</sup> <sup>10</sup> <b>G-9</b>	<b>G-9</b> / <b>G9</b> <sup>10</sup>	<sup>8</sup> <b>F°</b>	<sup>5</sup> <b>D°</b>	<sup>8</sup> <b>C-7</b>	<sup>3</sup> <b>Cm</b>
	<sup>5</sup> <b>D7</b>	<sup>6</sup> <b>Eb°</b>	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<b>%</b>
B	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>BbΔ7</b>	<sup>6</sup> <b>BbM6</b>	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>6</sup> <b>Eb9</b>	<sup>5</sup> <b>D9</b>
	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>BbΔ7</b>	<sup>6</sup> <b>BbM6</b>	<sup>6</sup> <b>Eb9</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>
A	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <sup>3</sup> <b>Gm</b>	<b>Gm</b> / <b>G7</b> <sup>3</sup>	<sup>2</sup> <b>B°</b>	<sup>5</sup> <b>D°</b>	<sup>7</sup> <b>C-7</b>	<sup>3</sup> <b>Cm</b>
	<sup>10</sup> <b>D7</b>	<sup>9</sup> <b>F#°</b>	<sup>10</sup> <b>G-9</b>	<sup>3</sup> <b>G-7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>



## ESPRIT

This tune was written by Ninine Garcia who is pictured opposite.

This was once a popular tune played in the Chope Des Puces at the Fleamarket in Paris.

A rare live recording of this tune can be heard on the 'Alors?...Voilà!' CD by Tchavolo Schmitt with Romane.

Photo by Victoria Cosimini © 2003

Key of C

4/4

## EXACTLY LIKE YOU

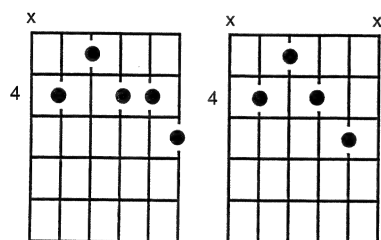
32 Bars

AABA

A	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> <b>D9</b>	<sup>10</sup> <b>D-6</b>	<sup>10</sup> <b>D-6</b>	<sup>10</sup> <b>C6/9</b>	<sup>5</sup> <b>D-9</b>
	<b>%</b>	<b>%</b>	<b>C#°</b>	<b>G9</b>	<b>E-9</b>	<b>C#7#9</b>
A	<b>Repeat</b>	<b>1st</b>	<b>6</b>	<b>Bars</b>	<b>C6/9</b>	<b>C6/9</b>
B	<sup>3</sup> <b>F6/9</b>	<sup>1</sup> <b>Fm</b>	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> <b>C7</b>	<sup>3</sup> <b>F6/9</b>	<sup>1</sup> <b>Fm</b>
	<b>C6/9</b>	<b>Eb9</b>	<b>C#7#5</b>	<b>C6/9</b>	<b>G7</b>	<b>C7</b>
A	<b>Repeat</b>	<b>1st 6</b>	<b>Bars of</b>	<b>'A' section</b>	<b>C6/9</b>	<b>C6/9</b>
	<b>C6/9</b>	<b>G7</b>	<b>G7+</b>			

C#7#5

C#7#9



## EXACTLY LIKE YOU

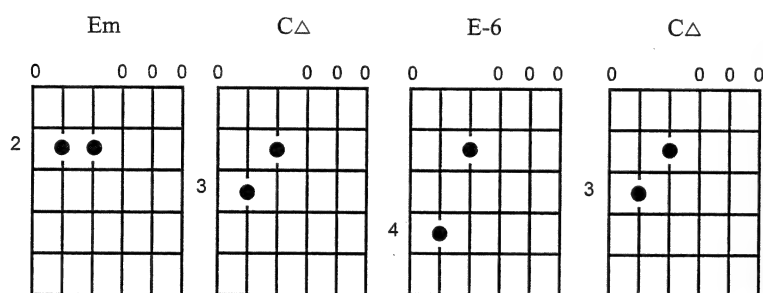
This bouncy swing tune was a standard from the 1930's. Fapy Lafertin is a master of recreating the sound from this era and his solos are very reminiscent of Django's.



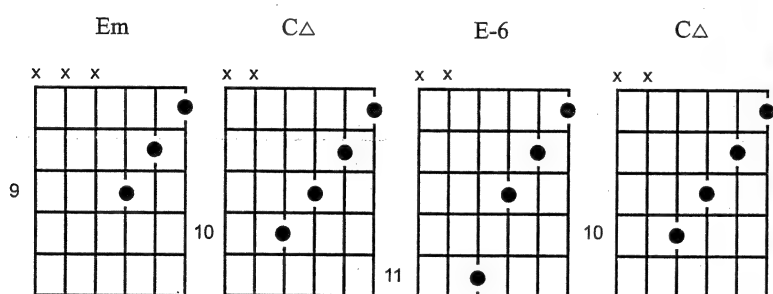
Photo above of Fapy Lafertin  
Kindly contributed by Phil Lavine ©2003



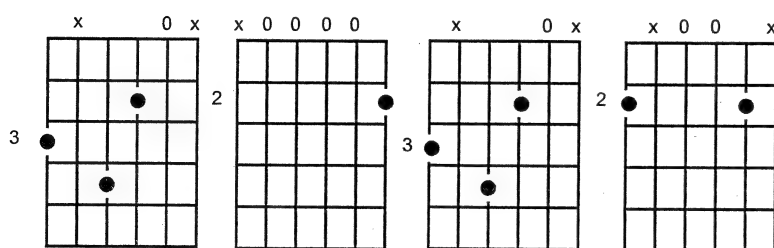
<sup>3</sup> <b>GΔ</b>	<sup></sup> %	<sup>2</sup> <b>F#-7b5</b>	<sup>1</sup> <b>F7</b>	<sup>0</sup> <b>Em</b>	<sup>3</sup> <b>CΔ</b>	<sup>4</sup> <b>E-6</b>	<sup>3</sup> <b>CΔ</b>
<sup>6</sup> <b>BbΔ</b>	<sup></sup> %	<sup>6</sup> <b>BbM6</b>	<sup></sup> %	<sup>3</sup> <b>GΔ</b>	<sup>7</sup> <b>E-7</b>	<sup>5</sup> <b>A-7</b>	<sup>4</sup> <b>Ab7b5</b>
<sup>3</sup> <b>GΔ</b>	<sup>7</sup> <b>E-7</b>	<sup>5</sup> <b>A-7</b>	<sup>7</sup> <b>B7+</b>	<sup>0</sup> <b>Em</b>	<sup>3</sup> <b>CΔ</b>	<sup>4</sup> <b>E-6</b>	<sup>3</sup> <b>CΔ</b>
<sup>10</sup> <b>G-7</b>	<sup>8</sup> <b>C13</b>	<sup>8</sup> <b>F-7</b>	<sup>6</sup> <b>Bb13</b>	<sup>6</sup> <b>EbΔ</b>	<sup></sup> %	<sup>7</sup> <b>A11</b>	<sup>4</sup> <b>Ab7b5</b>



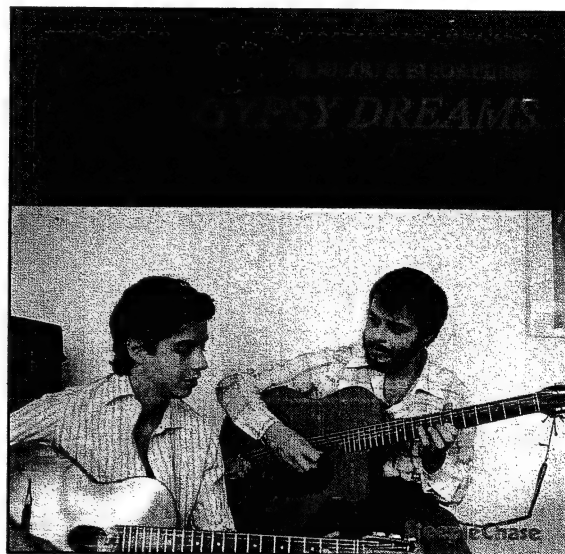
Chords shapes for Bars 5 - 8



Chords shapes for Bars 21 - 24



Try these shapes for intro



This beautiful composition was written by Elios Ferré.

Elios normally plays as a duo with his brother Boulou but is also a renowned flamenco guitarist in his own right.

A	<sup>3</sup> C6/9	%	<sup>2</sup> B9	%	<sup>3</sup> C6/9	%	<sup>7</sup> E7	%
	<sup>8</sup> F6/9	<sup>8</sup> F-9	<sup>3</sup> C6/9 <sup>7</sup> E7	<sup>5</sup> A-7	<sup>5</sup> D7	%	<sup>4</sup> C#7	%
A	Repeat 1st 12 Bars of 'A' Section							
B	<sup>7</sup> E7	%	<sup>8</sup> Am C <sup>7</sup> B°	<sup>3</sup> C6/9 <sup>7</sup> E7	<sup>5</sup> D7	%	<sup>4</sup> C#7	%
	Repeat 1st 8 Bars of 'A' Section							
A	<sup>8</sup> F6/9	<sup>8</sup> F-9	<sup>3</sup> C6/9 <sup>7</sup> E7	<sup>5</sup> A-7	<sup>5</sup> D7	<sup>4</sup> C#9	<sup>3</sup> C6/9	<sup>4</sup> C#7#9

This Gypsy tune was written by the Gypsy Kids.

It is often featured in Moreno's repertoire which he plays with great speed and immense power. He is an incredibly versatile player and includes Spanish, Eastern European and traditional Gypsy tunes.

Moreno is pictured opposite with his wife Marina who is a great singer of Eastern European music and often sings with Boulou and Elios Ferré.



Photo by Victoria Cosimini © 2003

# I CAN'T GIVE YOU ANYTHING BUT LOVE

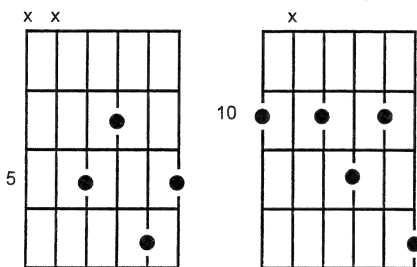
Key of G 4/4

32 Bars

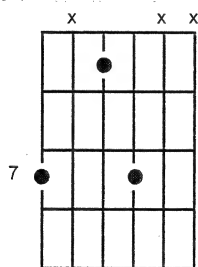
5 G6/9 A-6 5	7 G B D° 5	5 A-6	5 D7	5 G6/9 A-6 5	5 D° E7 7	5 A-6	5 D9
5 G9	5 G9 C#9 4	3 C6/9	6 C6/9 Bb7 B7 7	5 A7	%	5 D7	10 D9
10 GΔ9 A-6 5	5 G6/9 D° 6	5 A-6	5 D7	10 D-6 G7 10	10 D-6 G7 10	10 C6/9	%
8 C6/9	8 C-6	5 G6/9 F7 8	7 E7 Bb7 6	5 A7 Eb7 6	5 A-6 D7 5	5 G6/9 Bb° 6	5 A-6 D7 5

G9

D9



G/B



This popular jazz standard has always been well aired by Gypsy Guitarists and no doubt will continue to do so. The chord sequence above offers an alternative to the standard format.

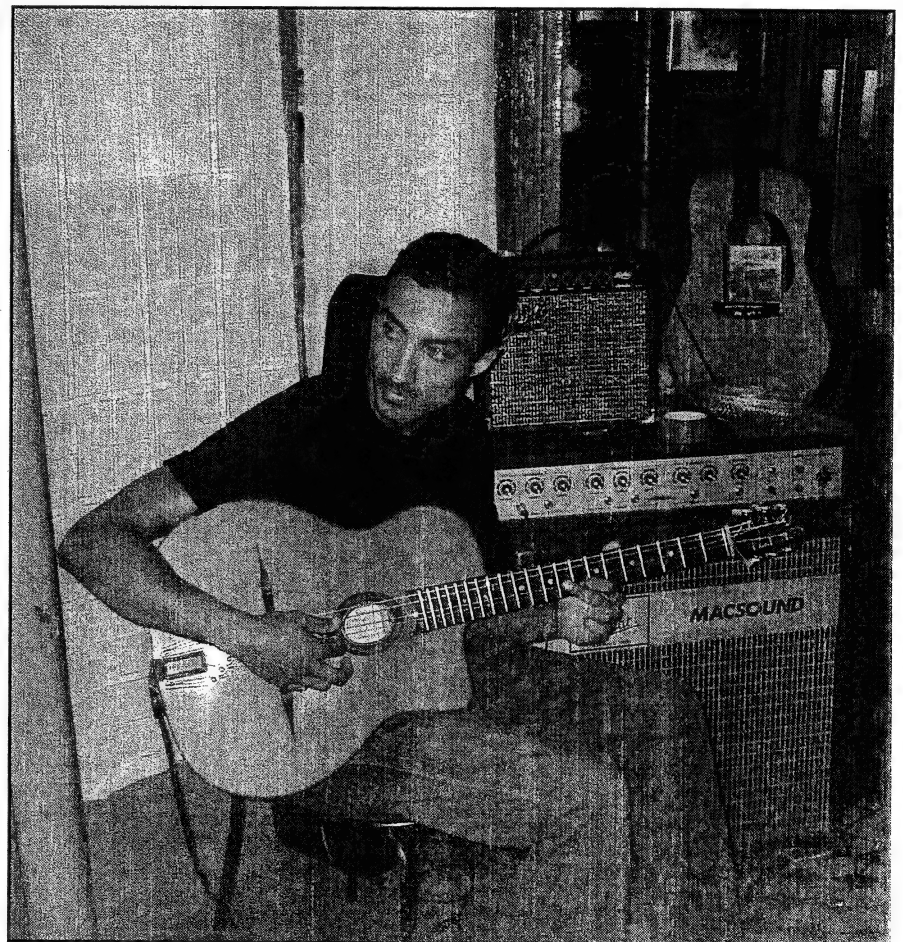


Photo by Victoria Cosimini © 2003

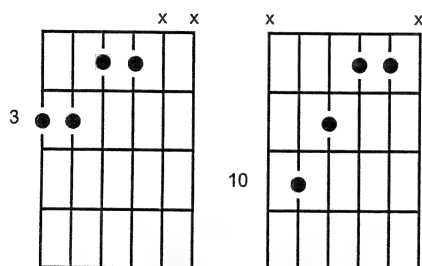


A	Dm 5 7 E $\emptyset$ A7 5	Dm 5 E7 7	Am 5 A-6 5	C/G 3 Eb7 6	D7 5 10	D-6 10	C6/9 3 A7 5
A	Repeat 1st 7 Bars of 'A' Section						C6/9 3
B	E7 7	Am 5	E7 7	Am 5	E7 7	Am 5	D7 5 3 G7 5 A7 5 E $\emptyset$ 7
A	Repeat 1st 'A' Section						

C/G

G7+

## I SURRENDER DEAR



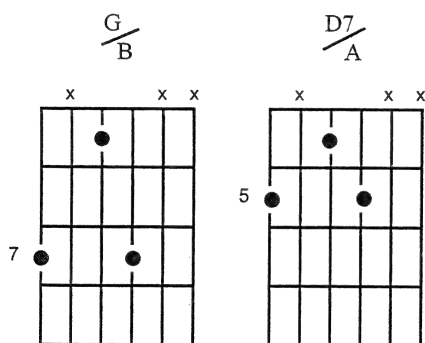
This tune is often played firstly in ballad form and then picked up to double time taking it into a swing and then returning to ballad to finish.



Photo taken at Samois 2003 by Victoria Cosimini © 2003

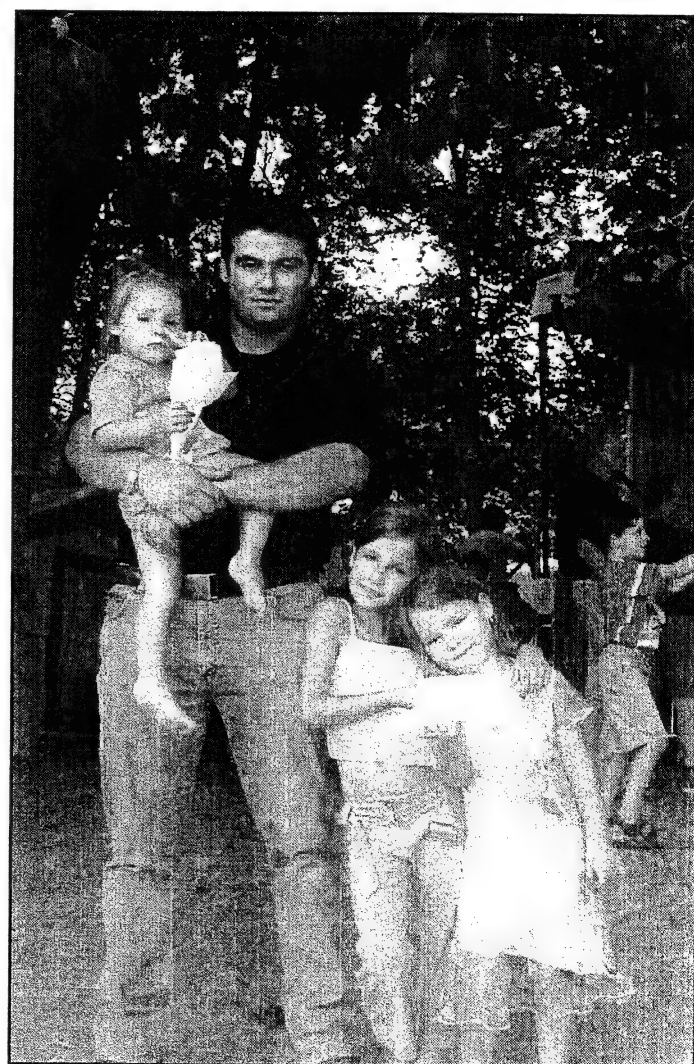
# I WONDER WHERE MY BABY IS TONIGHT

<sup>3</sup> <b>G</b>	<sup>2</sup> <b>B7</b>	<sup>3</sup> <b>C7</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>Am</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>Am</b>	<sup>5</sup> <b>D7</b>
<sup>7</sup> $\frac{G}{B}$ <sub>6</sub> <b>Bb°</b>	<sup>5</sup> $\frac{D7}{A}$	<sup>7</sup> $\frac{G}{B}$ <sub>6</sub> <b>Bb°</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<b>%</b>
		Repeat	1st	8	Bars		
<sup>7</sup> $\frac{G}{B}$ <sub>6</sub> <b>Bb°</b>	<sup>5</sup> <b>D7</b>	<sup>10</sup> $\frac{G9}{F9}$ <sub>8</sub>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> <b>D7</b>



## I WONDER WHERE MY BABY IS TONIGHT

Apart from Django recording this tune more than once, present Gypsy Guitarist, Fapy Lafertin has recorded a version of this on his CD Swing Guitars with Le Jazz. Details of this CD can be found in volume one of the Gypsy Jazz Chord Book.



A proud Gypsy father with his children.  
Photo by Brett Lewis © 2003

# I'M IN THE MOOD FOR LOVE

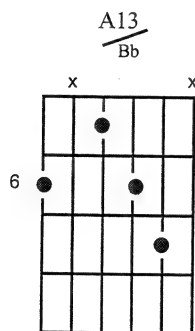
Key of D

4/4

32 Bars

AABA

A	$\begin{array}{c} 5 \\ \text{D6/9} \\ \text{B-7} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{E-7} \\ \text{A7} \\ 5 \end{array}$	0%	$\begin{array}{c} 5 \\ \text{D6/9} \\ \text{F\#-7} \\ 8 \end{array}$	$\begin{array}{c} 7 \\ \text{E-7} \\ \text{F}^\circ \\ 6 \end{array}$	$\begin{array}{c} 5 \\ \text{D6/9} \\ \text{A7+} \\ 5 \end{array}$
A	Repeat 1st 6 Bars					$\begin{array}{c} 7 \\ \text{E-7} \\ \text{A13} \\ \text{Bb} \\ 6 \end{array}$
B	$\begin{array}{c} 7 \\ \text{E-9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 9 \\ \text{F\#\emptyset} \\ \text{B7} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{E-7} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{DM9} \\ \text{F}^\circ \\ 9 \end{array}$	$\begin{array}{c} 9 \\ \text{F\#-7} \\ \text{B7} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{E-9} \\ \text{A13} \\ \text{Bb} \\ 6 \end{array}$
A	Repeat 1st 'A' Section					



## I'M IN THE MOOD FOR LOVE

The above chord sequence is in the key of 'D', but it can also be played in 'C'.

The picture opposite features Gypsy Guitarist, Mano. He is one of the regular Gypsy players seen jamming at Samoia each year.



Photo by Victoria Cosimini © 2003

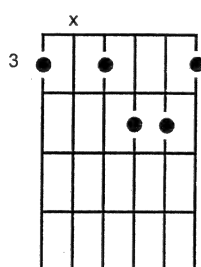
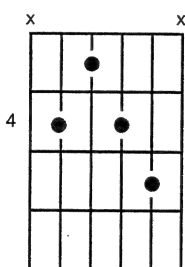
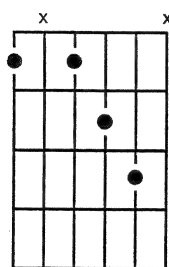
A	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D9</b>	<sup>5</sup> %	<sup>5</sup> <b>D-9</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b> <div>Eb9</div> <sup>6</sup>	<sup>5</sup> <b>D-9</b> <div>C#9</div> <sup>4</sup>
A	<div><div></div><div>Repeat</div><div>1st</div><div>6</div><div>Bars</div><div></div></div>						<sup>3</sup> <b>C6/9</b> <div>G7</div> <sup>3</sup>	<sup>3</sup> <b>C6/9</b>
B	<sup>8</sup> <b>C13</b>	<sup>6</sup> %	<sup>6</sup> <b>Bb13</b>	<sup>4</sup> %	<sup>4</sup> <b>Ab13</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>G7+</b>	
A	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D9</b>	<sup>5</sup> %	<sup>5</sup> <b>D-9</b>	<sup>4</sup> <b>C#9</b>	<sup>3</sup> <b>C6/9</b>	<sup>4</sup> <b>C#7#9</b>

13th

C#7#9

G7+

## JERSEY BOUNCE



Django recorded this track on the Rome recordings of 1950. By this stage of his career he was mainly playing amplified guitar by means of a Stimer pick-up.

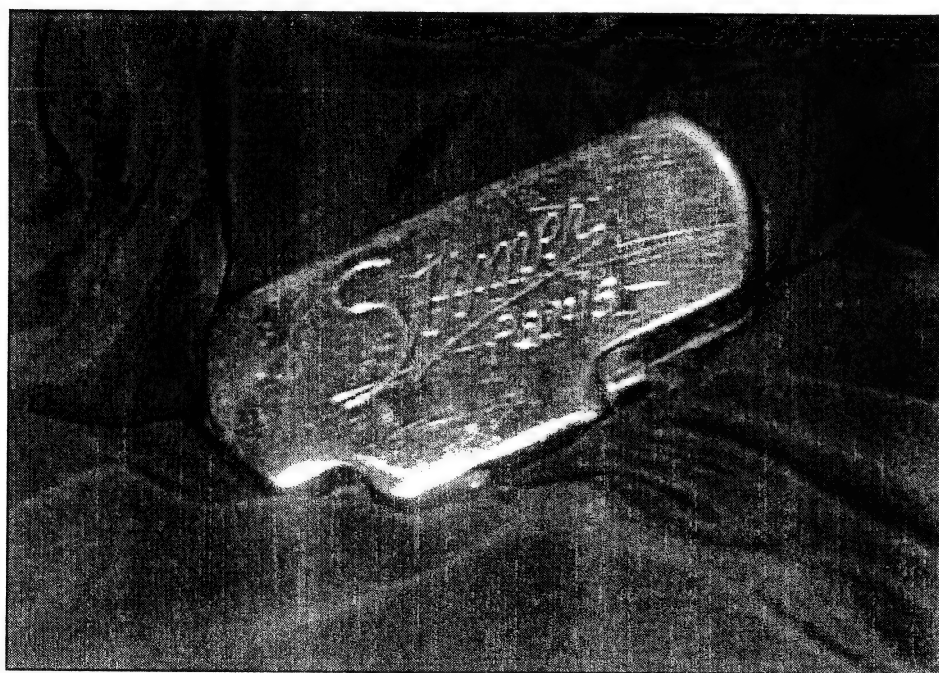


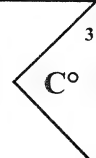
Photo by Victoria Cosimini © 2003.

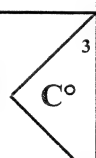
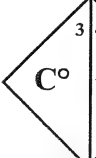
The Stimer pick-up pictured opposite is from 1948 and was once owned and used by the great Baro Ferret. This original pick-up when used, really emulates the growling sound that Django achieved in his recording in the late '40's and '50's.

Key of Em 3/4  
INTRO

# LA FOULE

AABBC

<sup>5</sup> <b>A-6</b>	<sup>8</sup> <b>C°</b>	<sup>7</sup> <b>E-9</b>	<sup>4</sup> <b>C#0</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>	<sup>7</sup> <b>E-9</b>
<sup>5</sup> <b>A-6</b>	<sup>8</sup> <b>C°</b>	<sup>7</sup> <b>E-9</b>	<sup>4</sup> <b>C#0</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>  <sup>3</sup> <b>C°</b> <sup>4</sup> <b>C#0</b>	<b>STOP</b>

A	<sup>4</sup> <b>C#0</b>	<sup>4</sup> <b>Ab°</b>	<sup>5</sup> <b>A-7</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<b>%</b>	<sup>5</sup> <b>G6/9</b>	<b>%</b>
	<sup>2</sup> <b>B7</b>	<sup>3</sup> <b>C°</b>	<sup>4</sup> <b>C#0</b>	<b>%</b>	<sup>7</sup> <b>E°</b>	<b>%</b>	<sup>6</sup> <b>Eb°</b>	<b>%</b>
A	Repeat 1st 12 Bars of 'A' section				<sup>7</sup> <b>E°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>  <sup>3</sup> <b>C°</b> <sup>4</sup> <b>C#0</b>	
B	<sup>5</sup> <b>D7</b>	<b>%</b>	<sup>5</sup> <b>G6/9</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<b>%</b>	<sup>5</sup> <b>G6/9</b>	<b>%</b>
	<sup>2</sup> <b>B7</b>	<sup>3</sup> <b>C°</b>	<sup>4</sup> <b>C#0</b>	<b>%</b>	<sup>3</sup> <b>C7</b>	<sup>2</sup> <b>F#7</b>	<sup>3</sup> <b>C°</b>	<b>%</b>
B	Repeat 1st 12 Bars of 'B' section				<sup>3</sup> <b>C7</b>	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>Em</b>	<b>%</b>
C	<sup>5</sup> <b>A-6</b>	<sup>8</sup> <b>C°</b>	<sup>7</sup> <b>E-9</b>	<sup>4</sup> <b>C#0</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>	<sup>7</sup> <b>E-9</b>
	<sup>5</sup> <b>A-6</b>	<sup>8</sup> <b>C°</b>	<sup>7</sup> <b>E-9</b>	<sup>4</sup> <b>C#0</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>  <sup>3</sup> <b>C°</b> <sup>4</sup> <b>C#0</b>	<b>STOP</b>

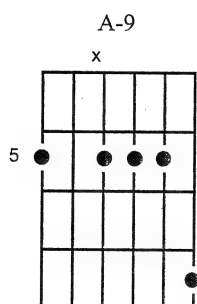
Gypsy guitarist Moreno often performs this tune with the rhythm player and himself playing on the one guitar.



## INTRO

<sup>7</sup> <b>E-7</b>	<sup>9</sup> <b>F#7#9</b>	<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7#9</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D7#9</b>	<sup>5</sup> <b>G6/9</b>	<sup>2</sup> <b>B7</b>
<sup>7</sup> <b>E-7</b>	<sup>9</sup> <b>F#7#9</b>	<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7#9</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D7#9</b>	<sup>5</sup> <b>G6/9</b>	<sup>7</sup> <b>B7</b>

<sup>7</sup> <b>E-7</b>	<b>%</b>	<sup>5</sup> <b>A-7</b>	<b>%</b>	<sup>7</sup> <b>B7</b>	<b>%</b>	<sup>7</sup> <b>E-7</b>	<sup>7</sup> <b>B7+</b>
<sup>7</sup> <b>E-7</b>	<b>%</b>	<sup>5</sup> <b>A-7</b>	<b>%</b>	<sup>7</sup> <b>B7</b>	<b>%</b>	<sup>5</sup> <b>A-9</b>	<sup>5</sup> <b>D9</b>
<sup>3</sup> <b>G-9</b>	<sup>3</sup> <b>C9</b>	<sup>2</sup> <b>F#-9</b>	<sup>2</sup> <b>B9</b>	<sup>7</sup> <b>E-7</b>	<b>%</b>	<sup>5</sup> <b>A-7</b>	<b>%</b>
<sup>8</sup> <b>CΔ</b>	<b>%</b>	<sup>7</sup> <b>B7</b>	<b>%</b>	<sup>7</sup> <b>E-7</b>	<b>%</b>	<sup>5</sup> <b>A-7</b>	<b>%</b>
<sup>7</sup> <b>B7</b>	<b>%</b>	<sup>7</sup> <b>E-7</b>	<sup>7</sup> <b>B7</b>				



Also use this shape for  
G-9 on the 3rd fret and  
F#-9 on the 2nd fret

La Promenade was not recorded by Django but a recent recording was done by Stochelo Rosenberg and Romane.

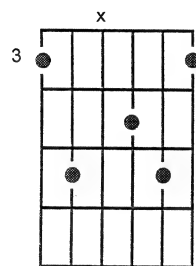
The picture opposite was featured in Volume one and the details of this young guitarist were incorrect. With thanks to Gypsy guitarist Mano we can now name the young player who is a boy called Simba.



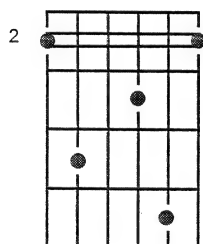
Young Gypsy guitarist - SIMBA

A	<sup>3</sup> G6	<sup>3</sup> C9	<sup>5</sup> G6/9	<sup>5</sup> G6/9 Ab° 4	<sup>5</sup> A-6	<sup>5</sup> D7	<sup>5</sup> G6/9 C7 3	<sup>3</sup> F6/9 D7 5
A	<sup>3</sup> G6	<sup>3</sup> C9	<sup>5</sup> G6/9	<sup>5</sup> G6/9 Bb° 6 G/B 7	<sup>5</sup> A-6	<sup>5</sup> D7	<sup>5</sup> G6/9	<sup>10</sup> G7
B	<sup>8</sup> C6	<sup>9</sup> C#°	<sup>3</sup> G6 A° 5	<sup>6</sup> G Bb° 7	<sup>7</sup> E-7	<sup>5</sup> A13	<sup>5</sup> A-7	<sup>5</sup> D7
A	<sup>3</sup> G6	<sup>2</sup> F#7	<sup>3</sup> G6	<sup>5</sup> G6 Bb° 6 G/B 7	<sup>5</sup> A-6	<sup>5</sup> D7	<sup>5</sup> G6/9	°

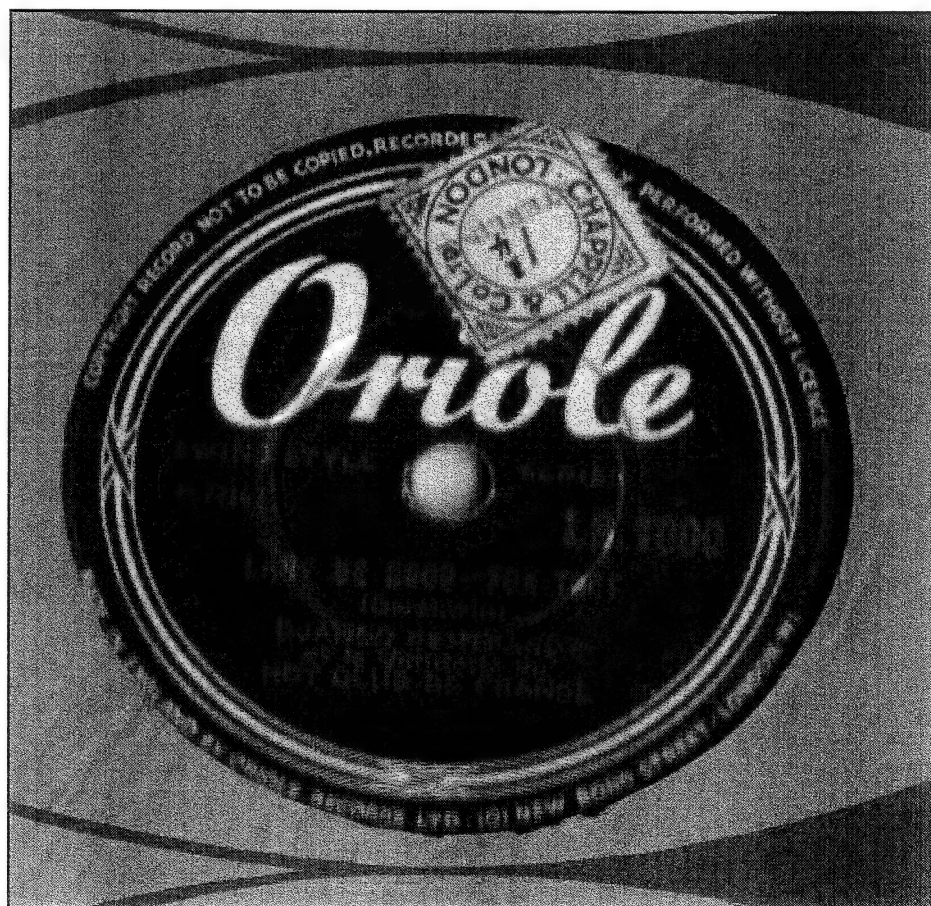
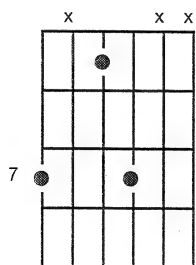
G6



F#7



G/B

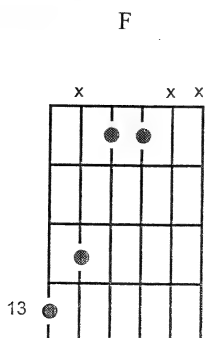
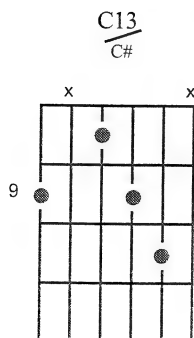


The F#7 in the last 'A' section is a substitution for the C9.

A	<sup>3</sup> F6/9 F+ 1	0/0	0/0	<sup>2</sup> B $\delta$ B $^{\circ}$ 2	<sup>5</sup> F A Ab $^{\circ}$ 4	<sup>3</sup> G-7 C7 3	0/0	<sup>3</sup> G-7 C7b9 3
A	Repeat 1st 6 Bars of 'A' Section						<sup>3</sup> F6/9 C7 3	<sup>3</sup> F6/9 E7 7
B	<sup>5</sup> Am F7 8	<sup>7</sup> E7 B $^{\circ}$ 7	0/0	<sup>5</sup> Am 5	<sup>5</sup> D7 5	0/0	<sup>10</sup> G7 10	<sup>10</sup> G-9 C13 C# 9
A	<sup>3</sup> F6/9 F+ 1	0/0	<sup>8</sup> F6/9 8	<sup>10</sup> G7 G7 D 10	<sup>13</sup> F D $^{\circ}$ 10	<sup>10</sup> G-9 C7 8	<sup>5</sup> F A Ab $^{\circ}$ 4	<sup>3</sup> G-6 C7 3



Photo by Victoria Cosimini © 2003



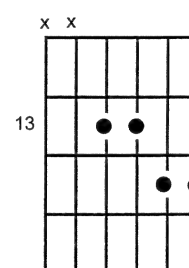
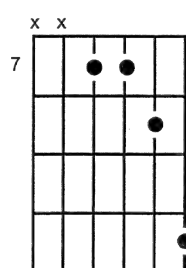
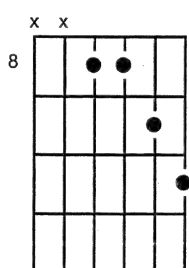
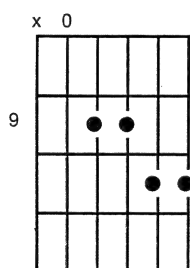
## LOUISE

This tune was recorded by Django in the late 40's.

The last four bars is typical of a decending chord sequence used by Gypsy guitarists.



A	<sup>5</sup> <b>D6/9</b>	<sup>3</sup> <b>G-6</b>	<sup>5</sup> <b>D6/9</b>	<sup>3</sup> <sup>5</sup> <b>C9</b>	<sup>5</sup> <b>D6/9</b> <sub>7</sub> <b>B7</b>	<sup>7</sup> <b>E-7</b> <sub>5</sub> <b>A7</b>	<sup>9</sup> <b>F#-7</b> <sub>8</sub> <b>F9</b>	<sup>7</sup> <b>E-7</b> <sub>6</sub> <b>Eb9</b>
A	Repeat 1st 6 Bars				<sup>5</sup> <b>D6/9</b> <sub>5</sub> <b>A7</b>	<sup>5</sup> <b>D6/9</b> <sub>4</sub> <b>C#7</b>		
B	<sup>2</sup> <b>F#m</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<sup>4</sup> <b>C#7</b>	<sup>2</sup> <b>F#m</b>	<b>%</b>	<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7</b>
	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E9</b>	<sup>9</sup> <b>F#-7</b>	<sup>8</sup> <b>F9</b>	<sup>7</sup> <b>E-7</b>	<sup>6</sup> <b>Eb9</b>
A	Repeat 1st 6 Bars of 'A' Section				<sup>5</sup> <b>D6/9</b> <sub>5</sub> <b>A7</b>	<sup>5</sup> <b>D6/9</b> <sub>5</sub> <b>A+</b>		



Try these chords shapes for the intro

# LYOLA

This composition by Tchavolo Schmitt is featured on the CD opposite. Tchavolo and his band can often be seen playing in various cafes and bars in Paris. Tchavolo plays with immense power and passion.



A	5	A-13	%	2	B Ø	%	7	E7	%	5	A-13	%	
	3	F6/9	%	2	B Ø	%	7	E7 / B	E7	7 5	Am	7	B-6
A	Repeat				1st	14	Bars						
											5	Am	%
	3	G7	%	3	C6	%	2	B Ø	B°	5	A-13	%	
B	6	Bb9	%	6	B°	B°							
	Repeat 1st 'A' Section												

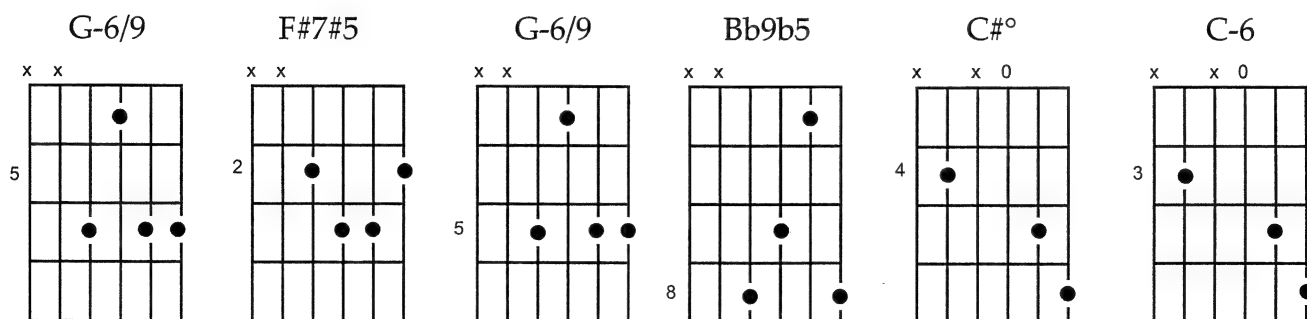
G7	C6	B Ø	B°	A-13	Bb9	B°
x	x	x	x	x	x	x
5	3	2	2	5	6	7
5	3	2	2	5	6	7

Chord shapes for for 'B' Section.

This tune was written by Titi Winterstein. A fantastic version can be heard on Moreno's CD Yochka. He plays this tune 52 Bars long as shown above, as opposed to 56 Bars. This is one of those great modern Gypsy compositions in a minor key that can be soloed over with great power and invention.

8 Bar INTRO							
<b>G-6/9</b>				<b>F#7#5</b>			
A	<b>G-6</b> A°	<b>Gm</b> Bb B°	<b>C-6</b> D°	<b>Cm</b> Eb D°	<b>C-7</b>	<b>F9</b>	<b>BbΔ7</b> Eb9 D9
	<b>G-6</b> A°	<b>Gm</b> Bb B°	<b>C-6</b> D°	<b>Cm</b> Eb D°	<b>A-7b5</b>	<b>Ab7b5</b>	<b>Gm</b> %
	<b>F7</b>	<b>F7</b> B7b5	<b>Bb6/9</b>	<b>%</b>	<b>F7</b> B7b5	<b>Bb6/9</b>	<b>%</b>
	<b>Eb7</b>	<b>Eb7</b> A7b5	<b>Ab6/9</b>	<b>%</b>	<b>Eb7</b> A7b5	<b>G7b5</b> 3 <b>Ab7b5</b> 4 <b>G7b5</b> 3 <b>Ab7b5</b> 4 <b>STOP</b>	<b>G7b5</b> 3 <b>Ab7b5</b> 4 <b>STOP</b>
C	<b>G-6</b> A°	<b>Gm</b> Bb B°	<b>C-6</b> D°	<b>Cm</b> Eb D°	<b>A-7b5</b>	<b>Ab7b5</b>	<b>Gm</b> Bb
	<b>C#°</b>	<b>C-6</b>	<b>Gm</b> Bb	<b>D7#9</b>	Now into Improvsation Back to 'A' section etc.		

The last four Bars are played for the tune only.



Use these chord shapes for the intro.

The above two chords shapes are for Bar 41 & 42

This composition was written by Tchavolo Schmitt

A7+  $\frac{A13}{Bb}$  A9sus4 A9  $\frac{G}{B}$  E13



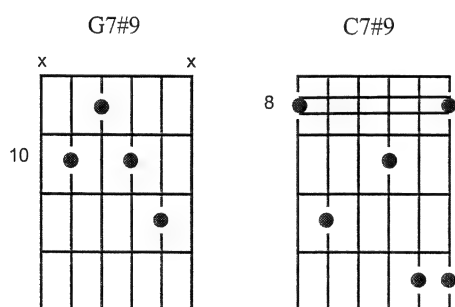
*NUAGES*

He regularly plays with great Gypsy guitarists such as Rudolphe Raffelli, Patrick Saussois and many others too.

Key of Eb 4/4 ON GREEN DOLPHIN STREET LATIN ABAC  
INTRO

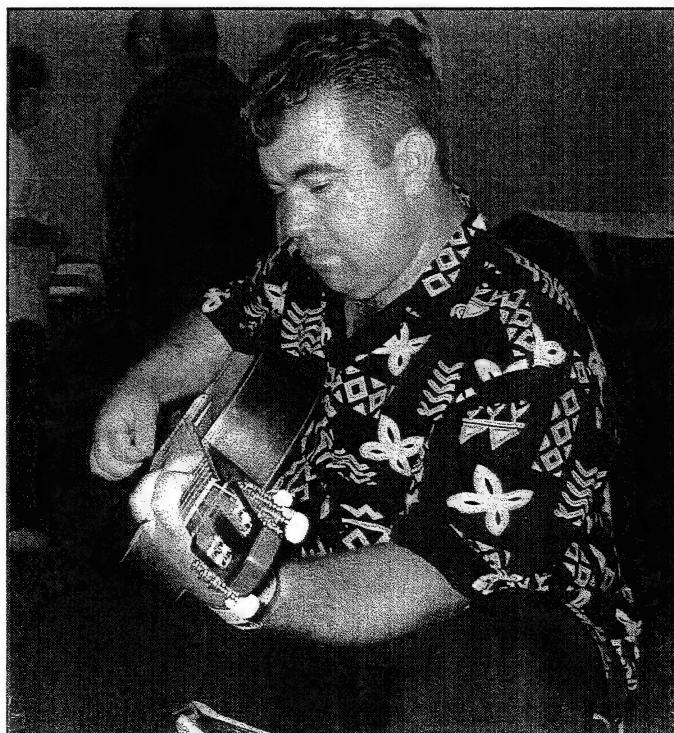
<sup>6</sup> EbΔ7	<sup>7</sup> EΔ7	<sup>6</sup> EbΔ7	<sup>7</sup> EΔ7	<sup>6</sup> EbΔ7	<sup>7</sup> EΔ7	<sup>6</sup> EbΔ7	<sup>7</sup> EΔ7
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

A	<sup>6</sup> Eb6/9	%	<sup>6</sup> Eb-9	%	<sup>8</sup> F6/9	<sup>7</sup> E6/9	<sup>6</sup> Eb6/9	%
B	<sup>8</sup> F-9	<sup>6</sup> Bb7	<sup>6</sup> EbM9	%	<sup>4</sup> Ab-7	<sup>4</sup> C#9	<sup>4</sup> F#6/9	<sup>8</sup> F-9 <sup>6</sup> Bb7
A	<div> <div></div> <div>Repeat</div> <div>1st</div> <div>'A'</div> <div>Section</div> <div></div> </div>							
C	<sup>8</sup> F-7	<sup>3</sup> G7	<sup>8</sup> C-7	<sup>8</sup> F7	<sup>10</sup> G7#9 <sup>8</sup> C7#9	<sup>8</sup> F7#9 <sup>6</sup> Bb7#9	<sup>10</sup> G7#9 <sup>8</sup> C7#9	<sup>8</sup> F7#9 <sup>6</sup> Bb7#9
	<sup>10</sup> G7#9 <sup>8</sup> C7#9	<sup>8</sup> F7#9 <sup>6</sup> Bb7#9	<sup>6</sup> Bb7+	STOP				



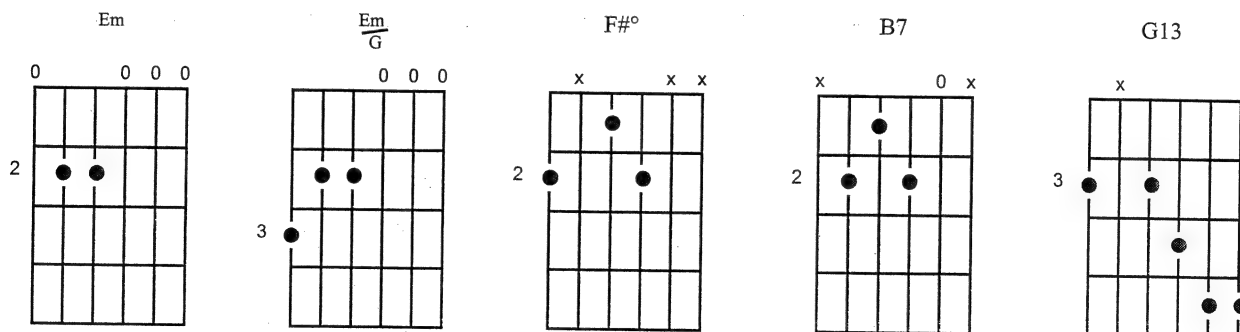
## ON GREEN DOLPHIN STREET

This was not recorded by Django, but is played and has been recorded by many other modern Gypsies including Stochelo Rosenberg, Raphael Fays etc.



Gypsy guitarist Hervé Gaguennetti.  
Photo by Victoria Cosimini © 2003

	3	3	3	3	3	3	7	6
A	C6/9	F6/9	C6/9	F6/9	C6/9	F6/9	E-7	Eb°
	5 7	E-7	5	3 3	C6/9	1	F6	3
	D-7	Eb-7	D-7	G7	C7	F#°	C6/9	G7
								0/0
			Repeat	1st	12	Bars		
A								
					3	C6/9	1	F6
					C7	F#°	3	C6/9
								B7
B	0	2	0	2	0	2	0	2
	Em	F#°	Em	F#°	Em	F#°	Em	F#°
	Em/G	B7	Em/G	B7	Em/G	B7	Em/G	B7
	0 3	C7	0	2	0	2	7	5
	Em	B7	Em	F#°	Em	F#°	E-9	D-9
							Eb-9	G7
			Repeat	1st 6	Bars of	'A' Section		
A							A-7	D9
	5	3	5	3 3	C6/9	1	F6	3
	D-9	G13	D-9	G13	C7	F#°	C6/9	C6/9
							G7	G7+



Chord shapes for 'B' section play 2 beats to each chord

Use this shape for G13

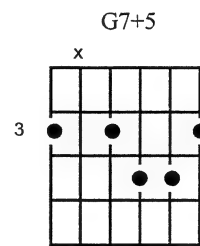
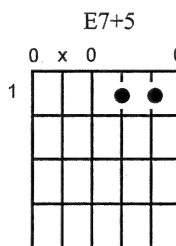
A	<sup>3</sup> C6/9	<sup>3</sup> F6/9	<sup>4</sup> C#6/9	<sup>4</sup> F#6/9	<sup>5</sup> <sup>7</sup> D6/9	<sup>7</sup> E-7 <sup>8</sup> F-7	<sup>9</sup> <sup>9</sup> F#-7 <sup>8</sup> F-7
	<sup>7</sup> E-7	<sup>5</sup> A7	<sup>7</sup> E-7	<sup>5</sup> A7	<sup>5</sup> A7	STOP	<sup>3</sup> G7
A	<sup>3</sup> C6/9	<sup>3</sup> F6/9	<sup>4</sup> C#6/9	<sup>4</sup> F#6/9	<sup>5</sup> <sup>7</sup> D6/9	<sup>7</sup> E-7 <sup>8</sup> F-7	<sup>9</sup> <sup>9</sup> F#-7 <sup>8</sup> F-7
	<sup>5</sup> A7	<sup>0</sup> %	<sup>0</sup> %	<sup>0</sup> %	<sup>5</sup> D6/9	<sup>5</sup> A7	<sup>5</sup> D6/9
B	<sup>2</sup> F#m	<sup>4</sup> C#7	<sup>2</sup> F#m	<sup>4</sup> C#7	<sup>2</sup> F#m	<sup>4</sup> C#7	<sup>2</sup> F#m
	<sup>0</sup> Em	<sup>2</sup> B7	<sup>0</sup> Em	<sup>2</sup> B7	<sup>0</sup> Em	<sup>2</sup> B7	<sup>5</sup> D-9
	<sup>3</sup> G7						

Use the extended section below for the final verse when finishing.

<sup>3</sup> C6/9	<sup>3</sup> F6/9	<sup>3</sup> C6/9	<sup>3</sup> F6/9	<sup>3</sup> C6/9	<sup>3</sup> F6/9	<sup>5</sup> A-7	<sup>5</sup> D9
<sup>5</sup> D-9	<sup>0</sup> %	<sup>0</sup> %	<sup>0</sup> %	<sup>0</sup> E7+5	<sup>0</sup> %	<sup>3</sup> G7+5	<sup>0</sup> %

<sup>3</sup> C6/9	<sup>1</sup> F6	<sup>3</sup> <sup>2</sup> C6/9	<sup>2</sup> B6/9	<sup>3</sup> C6/9
<sup>3</sup> C7	<sup>2</sup> F#°			

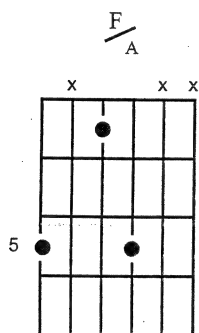
Play these last 4 bars at half tempo



This arrangement has been taken from Django Reinhardt's recording of 1947. This can be found in the Integrale Series 15, CD 2, track 8. Django plays this at such a tempo that on starting this tune he plays 2 beats over 4 and you may find that you would need to apply this method where necessary.



A	<sup>3</sup> <b>F6/9</b>	<sup>3</sup> %	<sup>0</sup> <b>E7</b>	<sup>3</sup> %	<sup>3</sup> <b>F6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>A-7b5</b>	<sup>5</sup> <b>D9</b>
	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> $\frac{F}{A}$	<sup>4</sup> %	<sup>3</sup> <b>C#9</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>
B	<sup>3</sup> <b>F6/9</b>	<sup>3</sup> %	<sup>7</sup> <b>E9</b>	<sup>3</sup> %	<sup>3</sup> <b>F6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>A-7b5</b>	<sup>5</sup> <b>D9</b>
	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> $\frac{F}{A}$	<sup>0</sup> %	<sup>2</sup> <b>E</b>	<sup>3</sup> <b>B7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C9</b>
C	<sup>3</sup> <b>F6/9</b>	<sup>3</sup> %	<sup>7</sup> <b>E9</b>	<sup>3</sup> %	<sup>3</sup> <b>F6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>A7b5</b>	<sup>5</sup> <b>D9</b>
	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> $\frac{F}{A}$	<sup>4</sup> <b>Ab°</b>	<sup>4</sup> <b>C#9</b>	<sup>3</sup> <b>C9</b>	<sup>3</sup> <b>F6/9</b>	<sup>3</sup> <b>C9</b>



Paprika is one of Tchavolo's many own compositions. Tchavolo is a very earthy player and plays with tremendous power. He has developed his own style with runs that are unique to him.



Photo above of Tchavolo Schmitt.  
Kindly contributed by Phil Lavine © 2003

Key of Bb

4/4

## PLACE DE BROUCKERE

AB

$\frac{3}{4}$ 
 $\frac{5}{4}$

8 Bb6/9 Eb7 6	6 Ab6/9 C#7 4	4 F#6/9 F7 8	8 Bb6/9					8 D-6 G9 10
8 Bb6/9	6 Eb7	8 Bb6/9	6 Bb7	6 Eb6/9	6 Eb9	8 Bb6/9		
8 C-6 B° 7	8 C-6 F7b9 8	8 Bb6/9 F7+ 8	0/0	Repeat These 12 Bars -				
- 3 times. On the 3rd time through play C#9 (4th) as last bar								
4 F#6/9	4 C#7b9	4 F#6/9	4 C#7b9	4 F#6/9	4 C#7b9	4 F# Bb A° 5	4 Ab° G7 3	
4 F#6/9	4 C#7b9	3 F#6 G° 3	3 C9 C#7b9 4	4 F#6/9 F6/9 3	3 F6/9 C7 3	7 F7	0/0	

A

B

The 1st three bars of the intro are played in 3/4 time with the 4th bar in 5/4 as shown above. Repeat 4 times and then continue in 4/4 time.

## PLACE DE BROUCKERE

This high powered composition by Django Reinhardt is featured in the repertoire of Moreno Winterstein pictured opposite. He takes it at a tremendous pace which is reminiscent of the 1947 recordings by Django by using a Stimer pick-up. Moreno has an extremely strong right-hand technique which gives him complete command over his guitar. He is both visually and audibly one of the most exciting Gypsy guitarists to watch.

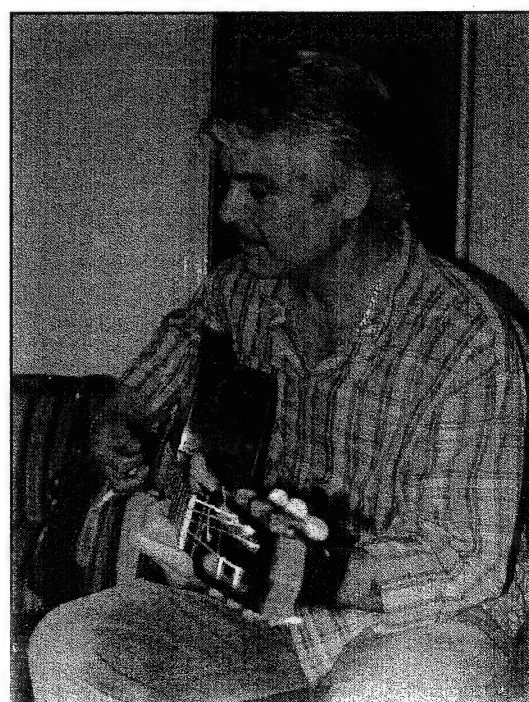


Photo by Victoria Cosimini © 2003

<div>C6/9</div> <div><div>37</div><div>E-7</div><div>Eb-7</div><div>6</div></div>	<div>D-7</div> <div><div>5</div><div>G13</div><div>3</div></div>	<div>%</div>	<div>C6/9</div> <div><div>37</div><div>E-7</div><div>Eb-7</div><div>6</div></div>	<div>D-7</div> <div><div>5</div><div>G13</div><div>3</div></div>	<div>%</div>		
<div>G-7</div> <div>3</div>	<div>C9</div> <div>3</div>	<div>F6/9</div> <div>3</div>	<div>%</div>	<div>D9</div> <div>5</div>	<div>%</div>	<div>D-7</div> <div>5</div>	<div>C#9</div> <div>4</div>
<div>C6/9</div> <div><div>37</div><div>E-7</div><div>Eb-7</div><div>6</div></div>	<div>D-7</div> <div><div>5</div><div>G13</div><div>3</div></div>	<div>%</div>	<div>G-7</div> <div><div>3</div><div>C9</div><div>3</div></div>	<div>%</div>	<div>F6/9</div> <div>3</div>	<div>%</div>	
<div>F6/9</div> <div>3</div>	<div>Fm</div> <div>1</div>	<div>C6/9</div> <div>3</div>	<div>A7</div> <div>5</div>	<div>D-7</div> <div>5</div>	<div>G13</div> <div>3</div>	<div>C6/9</div> <div><div>3</div><div>A7</div><div>5</div></div>	<div>D-7</div> <div><div>5</div><div>G13</div><div>3</div></div>

Play the last line as follows for outro

<b>F6/9</b> 3	<b>Fm</b> 1	<b>C6/9</b> 3	<b>A7</b> 5	<b>D-7</b> 5	<b>G13</b> 3	<b>C6/9</b> 3	
<b>Fm</b> 1		<b>B9</b> 2		<b>C6/9</b> 3			

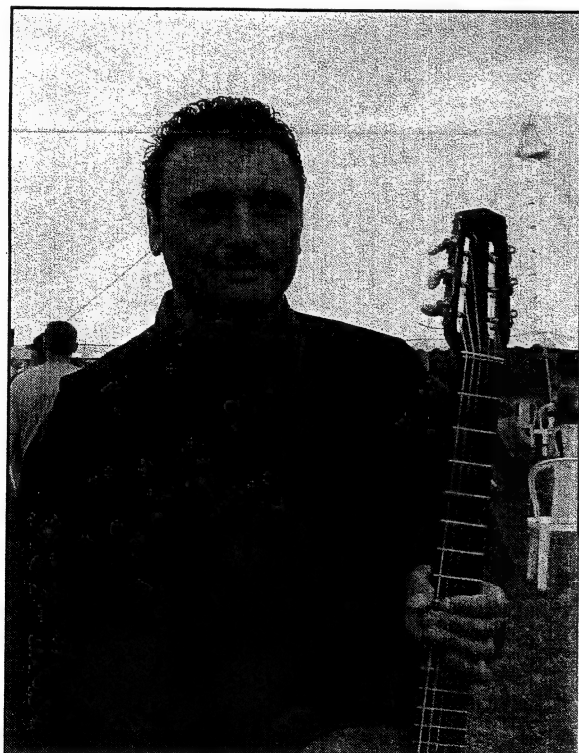


Photo by Victoria Cosimini © 2003

## PLEASE BE KIND

This beautiful ballad was recorded by Django in the mid 30's.

The picture opposite features Belgian Guitarist Lollo Meier who has captured the earlier style of Django's playing with such authenticity that he could have almost come from that era.

His playing is a proud example of Gypsy guitar tradition being passed on from one generation to another.

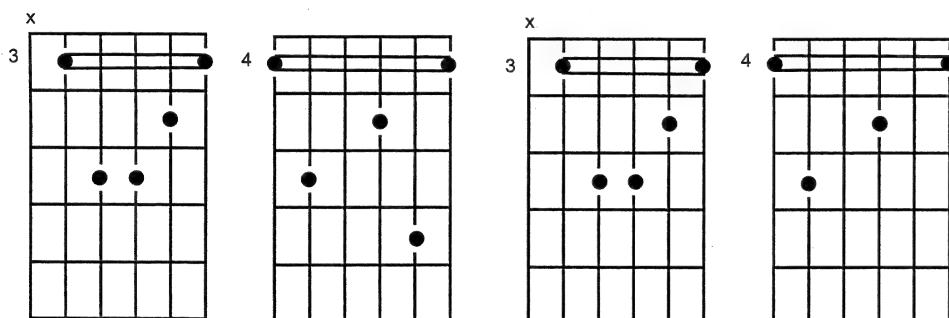
A	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>C-Δ</b>	<sup>3</sup> <b>C-7</b>	<sup>3</sup> <b>C-6</b>	<sup>1</sup> <b>Fm</b>	<sup>1</sup> <b>F-7</b>	<sup>3</sup> <b>C°</b>	<sup>3</sup> <b>G7</b>
	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>C-Δ</b>	<sup>3</sup> <b>C-7</b>	<sup>3</sup> <b>C-6</b>	<sup>6</sup> <b>Bb7</b>	<sup>6</sup> <b>%</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>3</sup> <b>G7</b>
	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C-7</b>	<sup>3</sup> <b>C-6</b>	<sup>8</sup> <b>F-9</b>	<sup>6</sup> <b>Bb7</b>	<sup>6</sup> <b>EbΔ7</b>	<sup>3</sup> <b>G7</b>
	<sup>3</sup> <b>Cm</b>	<sup>4</sup> <b>Ab7</b>	<sup>3</sup> <b>Cm</b>	<sup>4</sup> <b>Ab7</b> STOP	<sup>4</sup> <b>Ab7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>%</b>
B	<sup>1</sup> <b>Fm</b>	<sup>3</sup> <b>%</b>	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>%</b>	<sup>4</sup> <b>Ab7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>C7</b>
	<sup>1</sup> <b>Fm</b>	<sup>3</sup> <b>%</b>	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>%</b>	<sup>4</sup> <b>Ab7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>%</b>

Cm

Ab7

Cm

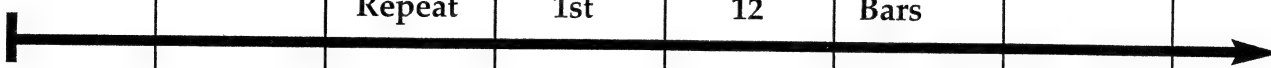
Ab7

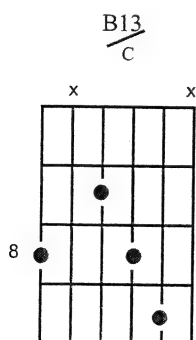
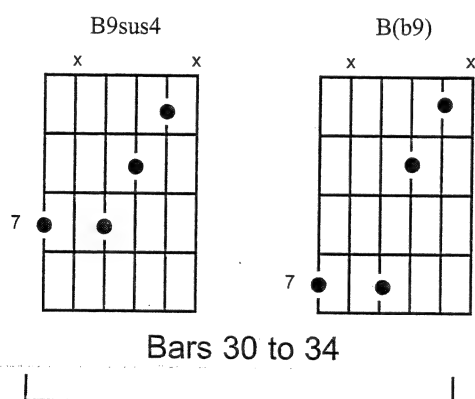


The chord shapes opposite display bars 25 to 28 of the 'A' section. This shows the contrast in sound between the two Bb7's and it also fits perfectly with the melody.

<sup>1</sup> <b>F-6</b>	<sup>4</sup> <b>Ab°</b>	<sup>3</sup> <b>C-9</b>	<sup>8</sup> <b>C-6</b>	<sup>8</sup> <b>F-9</b>	<sup>6</sup> <b>Bb13</b>	<sup>6</sup> <b>EbΔ7</b>	<sup>7</sup> <b>E°</b>
<sup>1</sup> <b>F-6</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C-9</b>	<sup>3</sup> <b>C°</b>	<sup>4</sup> <b>Ab7</b>	<sup>3</sup> <b>G7</b>	<sup>8</sup> <b>C-6</b>	<sup>8</sup> <b>%</b>

This tune is usually improvised over the 'B' section only. The above offers alternative voicings for the 'B' section to create contrast of sound.

<sup>7</sup> <b>E<math>\Delta</math>9</b>	%	<sup>6</sup> <b>E<math>b</math>-9</b>	<sup>4</sup> <b>A<math>b</math>7</b>	<sup>4</sup> <b>C<math>\#</math>-9</b>	%	<sup>4</sup> <b>C<math>\#</math>9</b>	%
<sup>5</sup> <b>A<math>\Delta</math>7</b>	<sup>5</sup> <b>A-7</b>	<sup>4</sup> <b>A<math>b</math>-7</b>	<sup>4</sup> <b>C<math>\#</math>9</b>	<sup>9</sup> <b>F<math>\#</math>-9</b>	%	<sup>8</sup> <b>B13</b> C	%
							
				<sup>9</sup> <b>F<math>\#</math>-9</b>	<sup>8</sup> <b>B13</b> C	<sup>7</sup> <b>B9sus4</b>	%
<sup>7</sup> <b>B(b9)</b>	%						



The above split chord is used as a passing chord between F $\#$ -9 to the B $b$ 13.



Photo above of Raphael Fays  
Kindly contributed by Thomas Ludwig.

## SONIA

This is an obscure track that was recorded by Raphael Fays.

I do not know how to source this tune, but I have recorded it on my 'Under Paris Skies' CD.

Raphael Fays is one of those players that can copy Django's solos closely. It is a skill only the Gypsies seem to have really mastered.

A	<sup>7</sup> E $\emptyset$	<sup>5</sup> A7+	<sup>8</sup> C-7	<sup>8</sup> F9	<sup>8</sup> F-9	<sup>6</sup> Bb13	<sup>6</sup> Eb $\Delta$	<sup>4</sup> Ab13
B	<sup>6</sup> Bb $\Delta$ 7	<sup>7</sup> E $\emptyset$  A7 <sup>5</sup>	<sup>5</sup> D-7	<sup>6</sup> Bb-7  Eb9 <sup>6</sup>	<sup>8</sup> F $\Delta$ 7	<sup>7</sup> E $\emptyset$  A7 <sup>5</sup>	<sup>5</sup> A-7b5	<sup>4</sup> Ab7b5
C	<sup>3</sup> G7+	%	<sup>8</sup> C-7	%	<sup>4</sup> Ab13	%	<sup>6</sup> Bb $\Delta$	%
A	<sup>7</sup> E $\emptyset$	<sup>5</sup> A7	<sup>5</sup> D $\emptyset$	<sup>3</sup> G7	<sup>8</sup> C-7b5	<sup>8</sup> F7	<sup>6</sup> Bb $\Delta$	<sup>6</sup> BbM6

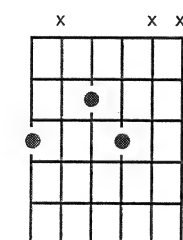
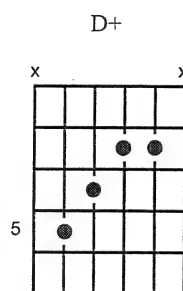


Photo by Victoria Cosimini © 2003

This is a more modern standard that has found its way into the Gypsy repertoire and has been recorded by Boulou Ferré featured in the picture above. Other great players such as Bireli Lagrene, Stochelo Rosenberg and Kussi Weiss have recorded this demanding track.



A	<sup>5</sup> G6/9 D7 <sub>5</sub>	<sup>5</sup> G6/9	<sup>3</sup> C9	<sup>6</sup> Bb-6 B-6 <sub>7</sub>	<sup>8</sup> C-6 D7 <sub>5</sub>	<sup>5</sup> G6/9	<sup>5</sup> D+
A	Repeat 1st 6 Bars of 'A' Section					<sup>5</sup> G6/9 Cm <sub>3</sub>	<sup>5</sup> G6/9
B	<sup>5</sup> D+	<sup>5</sup> %	<sup>5</sup> G6/9	<sup>5</sup> %	<sup>5</sup> D+ D+ <sub>5</sub>	<sup>0</sup> Em B7 <sub>2</sub> A7 <sub>5</sub>	<sup>5</sup> A-7 D7 <sub>3</sub>
A	Repeat 1st 6 Bars of 'A' section					<sup>5</sup> G6/9 Cm <sub>3</sub>	<sup>5</sup> G6/9 D+ <sub>5</sub>



Use this inversion  
for a Minor 6th



Above is a picture of a 1950's record cover that features Sweet Chorus. This is one of Django's compositions first recorded in 1936 with Staphane Grappelli and a fantastic version in 1947 with Hubert Rostaing on Clarinet.



Key of C

4/4

## SWING GUITARS

32 Bars

AABA

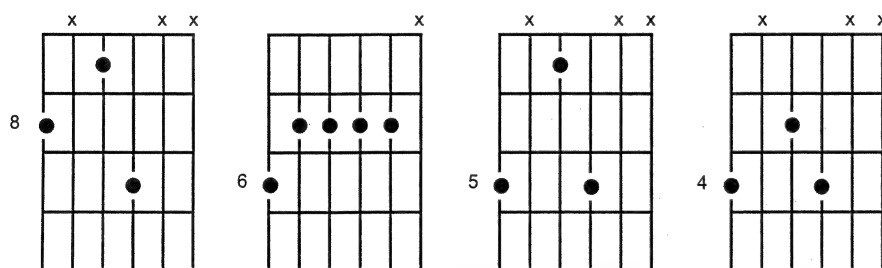
A	8 C6 C#° 9	10 D-7 G7 10	8 C6 C#° 9	10 D-7 G7 10	8 C6 C9/Bb 6	5 F/A Ab° 4	3 C6/9 G7 3	3 C6/9 G7+ 3
A	Repeat 1st 6 Bars of 'A' Section						3 C6/9 G7 3	3 C6/9 C9 3
B	3 F6/9	6 Eb°	3 C6/9	%	5 D7	%	4 C#7	3 G7+ 3
A	8 C6 C#° 9	10 D-6 Eb° 11	12 C/E Eb° 11	10 D-6 G7 10	8 C6 C9/Bb 6	5 F/A Ab° 4	3 C6/9 G7 3	3 C6/9 G7+ 3

C6

C9/Bb

F/A

Ab°



Bars 5 &amp; 6 play 2 Beats to each chord

For C/E, use the same shape as F/A, shown opposite, but at the twelfth fret.



Titi Baumberger, Dallias and Mito Loeffler jamming at Samois 2003.  
Photo by Brett Lewis © 2003.

Key of G

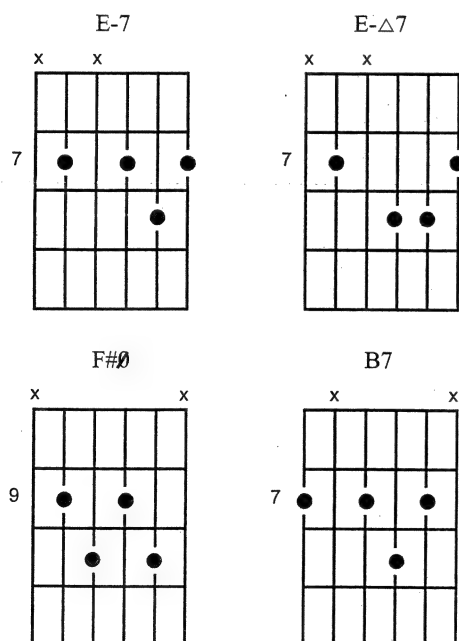
4/4

## THE MAN I LOVE

64 Bars

AABA

A	5	G6/9		%	3	Gm		%	8	F6/9		%	7	E7		%						
	8	C-7		%	5	D7		%	3	G6		Bb7	6	EbΔ9		5	D7					
A	Repeat 1st 12 Bars								5	G6/9		5	D7		5	G6/9		C7 B7				
	7	E-7		7	E-Δ7		9	F#0		7	B7		7	E-7		7	E-Δ7		7	B7		F#0 B7
B	7	E-7		7	E-Δ7		9	F#0		7	B7		7	E7		%	5	A-7		5	D9	
A	Repeat 1st 'A' Section																					



The chord shapes shown above are the first 4 Bars of the 'B' section. Play 4 beats to each chord



Above is a sleeve cover of one of the many Django Reinhardt EP's that were released throughout the Fifties and Sixties.

This tune is also played in the key of Eb.

A	<sup>3</sup> C6/9	%	%	<sup>11</sup> Ab9	<sup>10</sup> G9	%	%	%
A	<sup>3</sup> C6/9	%	%	<sup>11</sup> Ab9	<sup>10</sup> G9	%	%	%
B	<sup>3</sup> C9	<sup>2</sup> B9	<sup>3</sup> C9	<sup>4</sup> Ab°	<sup>3</sup> F6/9	%	<sup>4</sup> Ab7	<sup>3</sup> G7
A	<sup>3</sup> C6/9	%	%	<sup>11</sup> Ab9	<sup>10</sup> G9	%	<sup>3</sup> C6/9	<sup>10</sup> G9

This track was recorded by Django in 1938 with the Quintette of the Hotclub of France.



Samois Sur Seine is the final resting place of Django Reinhardt and where each year on the last weekend of June there is a festival held in memory of this great Gypsy Guitarist. Samois is a small village approximately 50km south of Paris. The nearest train station from the festival is about 4 km away in Avon.

Each year thousands of people come from around the world to pay their respects and to enjoy the virtuoso Gypsy guitarists who, not only can be seen playing on stage, but also be seen playing impromptu around the various local campsites and restaurants on the banks on the Seine.

Photo by Brett Lewis © 2003

Key of A  
INTRO

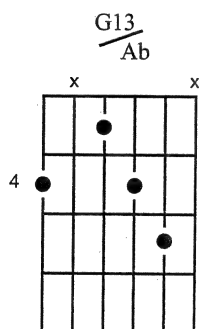
4/4

# TICO TICO

LATIN

ABC

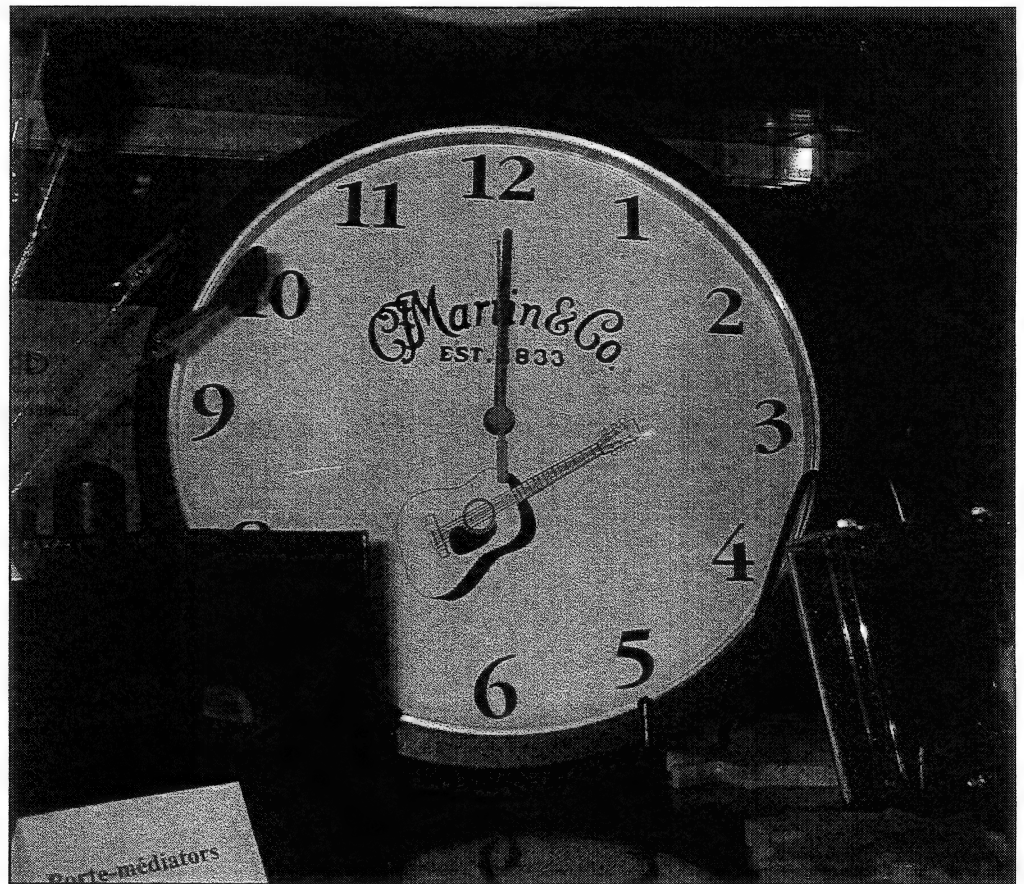
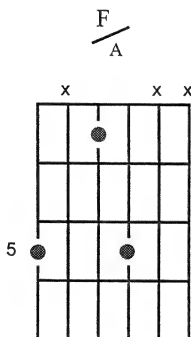
	9	8	9	8	9	8	9	8
	<b>F#0</b>	<b>F°</b>	<b>F#0</b>	<b>F°</b>	<b>F#0</b>	<b>F°</b>	<b>F#0</b>	<b>F°</b>
A	5	7		5	5	5	7	7
	<b>Am</b>	<b>E7</b>	<b>%</b>	<b>Am</b>	<b>Dm</b>	<b>Am</b>	<b>B7</b>	<b>E7</b>
B	5	7		5	5	5	7	5
	<b>Am</b>	<b>E7</b>	<b>%</b>	<b>Am</b>	<b>Dm</b>	<b>Am</b>	<b>B7</b>	<b>A-7</b>
C	3	5	5	3	7	5	5	3
	<b>CΔ</b>	<b>D-7</b>	<b>D-7</b>	<b>CΔ7</b>	<b>E-7</b>	<b>D-7</b>	<b>G13</b> <b>Ab</b>	<b>C6/9</b>
C	3	5	5	3	1	3	5	3
	<b>CΔ</b>	<b>D-7</b>	<b>D-7</b>	<b>C6/9</b>	<b>F6</b>	<b>C6/9</b>	<b>D-7</b>	<b>C6/9</b>
C	5			7				5
	<b>AΔ</b>	<b>%</b>	<b>%</b>	<b>B-7</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>AΔ</b>
C	5			7				5
	<b>A6</b>	<b>%</b>	<b>%</b>	<b>E9</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>A6</b>
C			9	7	5	7	7	7
	<b>%</b>	<b>%</b>	<b>F#7</b>	<b>B-7</b>	<b>D6/9</b>	<b>A6</b>	<b>B7</b>	<b>A6/9</b>
C								
	<b>%</b>	<b>%</b>	<b>F#7</b>	<b>C°</b>	<b>F#7</b>	<b>E9</b>	<b>E7</b>	<b>E7</b>



The arrangement of this tune may vary according to which recording you listen too.



<sup>3</sup> <b>F6/9</b>	%	<sup>7</sup> <b>E7</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>3</sup> <b>C9</b>	<sup>8</sup> <b>C7+</b>
<sup>8</sup> <b>F6/9</b>	%	<sup>7</sup> <b>E7</b>	%	<sup>10</sup> <b>G-9</b>	<sup>6</sup> G-9 Bb7 C7 8	<sup>5</sup> <b>A7</b>	%
<sup>5</sup> <b>D9</b>	%	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C9</b>	<sup>3</sup> <b>F6/9</b>	%	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>
<sup>3</sup> <b>F6/9</b>	%	<sup>5</sup> <b>D9</b>	%	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>	<sup>5</sup> F/A Ab° G-7 C9 3	



This tune was twice recorded by Django. Once in mid '30's and once in the late '40's. This is one of those great tunes that is not often played, but thanks to guitarists such as Fapy Lafertin, these tunes are kept alive.

Photo by Victoria Cosimini © 2003



A	<sup>4</sup> <b>C#0</b>	<sup>3</sup> <b>C°</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> <b>A-6</b>	<sup>3</sup> <b>G6</b>	<sup>1</sup> <b>F6</b>	<sup>0</sup> <b>Em</b>	<sup>7</sup> <b>B°</b>
	<sup>5</sup> <b>Am</b>	<sup>7</sup> <b>B7</b>	<sup>4</sup> <b>C#0</b>	<sup>7</sup> <b>E°</b>	<sup>9</sup> <b>F#7</b>	<sup>7</sup> <b>B7</b>	<sup>4</sup> <sup>3 4</sup> <b>C#0</b> <b>C°</b> <b>C#0</b>	
A	Repeat 1st 14 bars of 'A' Section						<sup>4</sup> <b>C#0</b>	<b>%</b>
B	<sup>7</sup> <b>E7</b>	<b>%</b>	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <b>C#0</b>	<sup>7</sup> <b>E-9</b>
	<sup>7</sup> <b>E7</b>	<b>%</b>	<sup>5</sup> <b>Am</b>	<b>%</b>	<sup>3</sup> <b>C°</b>	<sup>6</sup> <b>Eb°</b>	<sup>4</sup> <sup>3 4</sup> <b>C#0</b> <b>C°</b> <b>C#0</b>	
A	Repeat 1st 16 Bars of 2nd 'A' Section							
C	<sup>7</sup> <b>E-7</b>	<b>%</b>	<sup>5</sup> <b>D6/9</b>	<b>%</b>	<sup>3</sup> <b>G6</b>	<sup>1</sup> <b>F6</b>	<sup>0</sup> <b>Em</b>	<sup>7</sup> <b>B°</b>
	<sup>5</sup> <b>Am</b>	<sup>7</sup> <b>B7</b>	<sup>4</sup> <b>C#0</b>	<sup>7</sup> <b>E°</b>	<sup>9</sup> <b>F#7</b>	<sup>7</sup> <b>B7</b>	<sup>4</sup> <b>C#0</b>	<b>%</b>
B	Repeat 1st 16 Bars of 'B' Section							
A	Repeat 1st 14 Bars of 'A' Section						<sup>0</sup> <b>Em</b>	<sup>4</sup> <b>C#0</b>
<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;"> <sup>7</sup> <b>E-7</b> </div> <div style="border: 1px solid black; padding: 5px; margin-right: 10px;"> <sup>12</sup> <b>E-6</b> </div> <div style="font-size: 2em;">}</div> <div><b>STOP</b></div> </div> <p>This waltz was written by Geisela Reinhardt and is featured on The Rosenberg Trio CD 'Seresta'.</p>								



A	<sup>3</sup> <b>Gm</b>	%	%	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>D7</b>	%
	%	%	%	%	%	%	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>
	<sup>3</sup> <b>Gm</b>	<sup>3</sup> <b>G-Δ</b>	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>G-6</b>	<sup>3</sup> <b>G7</b>	%	<sup>3</sup> <b>Cm</b>	%
	<sup>4</sup> <b>Ab</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	<sup>5</sup> <sup>3</sup> <b>D7</b>	<sup>5</sup> <b>Gm</b> <sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>
B	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%
	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	<sup>8</sup> <b>F7</b>
C	<sup>6</sup> <b>Bb</b>	<sup>3</sup> <b>G</b>	<sup>3</sup> <b>Cm</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>Gm</b>	%	<sup>3</sup> <b>G7</b>	%
	<sup>3</sup> <b>Cm</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	%	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>
	<sup>6</sup> <b>Bb</b>	<sup>3</sup> <b>G</b>	<sup>3</sup> <b>Cm</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>Gm</b>	%	<sup>3</sup> <b>G7</b>	%
	<sup>3</sup> <b>Cm</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>Bb6</b>	<sup>5</sup> <b>D9</b>

Valse Bamboula was written by Fapy Lafertin and named after Ferret Bamboula. Fapy has not recorded this on CD to date, but there is possibly a rare recording which was released on vinyl.

Angelo Debarre recorded this tune on his CD Gypsy Guitars Hotclub records.

A	<sup>5</sup> A-7	<sup>8</sup> C6	<sup>7</sup> B7	<sup>6</sup> Eb°	<sup>7</sup> E7	%	<sup>5</sup> Am	%
	<sup>7</sup> E°	<sup>5</sup> A7	<sup>2</sup> B ∅	%	<sup>5</sup> Am	<sup>7</sup> <sup>5</sup> E7	Am <sup>7</sup> <sup>8</sup> E7 C6 STOP	
A	<sup>5</sup> A-7	%	<sup>2</sup> B7	%	<sup>0</sup> <sup>4</sup> E7	<sup>E</sup> / <sub>Ab</sub>	<sup>5</sup> A-6	<sup>8</sup> C6
	<sup>6</sup> Bb°	<sup>5</sup> A7	<sup>2</sup> B ∅	%	<sup>5</sup> Am	<sup>7</sup> <sup>5</sup> E7	Am <sup>7</sup> <sup>5</sup> E7 Am STOP	
B	<sup>7</sup> E7	%	<sup>5</sup> Am	%	<sup>7</sup> E7	%	<sup>5</sup> Am	%
	<sup>5</sup> A7	%	<sup>2</sup> B ∅	%	<sup>5</sup> Am	<sup>7</sup> <sup>5</sup> E7	Am <sup>7</sup> <sup>5</sup> E7 Am STOP	
B	<sup>7</sup> E7	%	<sup>5</sup> Am	%	<sup>7</sup> E7	%	<sup>5</sup> Am	%
	<sup>5</sup> A7	%	<sup>2</sup> B ∅	%	<sup>5</sup> Am	<sup>7</sup> <sup>5</sup> E7	Am <sup>7</sup> <sup>5</sup> E7 Am STOP	
A	<sup>9</sup> F# ∅	<sup>12</sup> A-7	<sup>7</sup> B7	<sup>9</sup> F#°	<sup>10</sup> D-7	<sup>8</sup> F°	<sup>5</sup> Am	<sup>5</sup> A-7
	<sup>7</sup> E°	<sup>5</sup> A7	<sup>2</sup> B ∅	%	<sup>5</sup> Am	<sup>7</sup> <sup>5</sup> E7	Am <sup>7</sup> <sup>8</sup> E7 C6 STOP	
A	<sup>5</sup> A-7	<sup>8</sup> C6	<sup>7</sup> B7	%	<sup>7</sup> B°	<sup>5</sup> D°	<sup>5</sup> Am	<sup>5</sup> A-7
	<sup>4</sup> C#°	%	<sup>2</sup> B ∅	<sup>1</sup> F6	<sup>5</sup> A-7	<sup>7</sup> <sup>8</sup> E7	C6 <sup>7</sup> <sup>5</sup> B° A-7 STOP	
Repeat 'B' Section To Finish								

Valse Venezuélienne is often featured in Moreno's repertoire. The chords illustrated above demonstrate how effective chord substitutions can be.

# VOUS QUI PASSEZ SANS ME VOIR

Key of G 4/4

32 Bars AABA

A	$\begin{array}{c} 5 \\ G6/9 \\ E-9 \\ 7 \end{array}$	$\begin{array}{c} 5 \\ A-7 \\ D9 \\ 5 \end{array}$	$\begin{array}{c} 5 \\ G6/9 \\ Bb^\circ \\ B-6 \\ 7 \end{array}$	$\begin{array}{c} 5 \\ A-7 \\ D9 \\ 5 \end{array}$	$\begin{array}{c} 10 \\ G6/9 \\ G7/D \\ 10 \end{array}$	$\begin{array}{c} 8 \\ C6 \\ C-6 \\ 8 \end{array}$	$\begin{array}{c} 7 \\ G/B \\ Bb^\circ \\ 6 \end{array}$	$\begin{array}{c} 5 \\ A-7 \\ D9 \\ 5 \end{array}$	
A	Repeat 1st 6 Bars of 'A' Section						$\begin{array}{c} 5 \\ G6/9 \\ D7/A \\ 5 \end{array}$	$\begin{array}{c} 6 \\ Bb^\circ \\ G/B \\ 7 \end{array}$	$\begin{array}{c} 10 \\ G7 \\ G7/D \\ 10 \end{array}$
B	$\begin{array}{c} 10 \\ C6/9 \end{array}$	$\begin{array}{c} 8 \\ C-6 \end{array}$	$\begin{array}{c} 10 \\ G6/9 \end{array}$	$\begin{array}{c} 4 \\ C\#0 \end{array}$	$\begin{array}{c} 7 \\ Bm \end{array}$	$\begin{array}{c} 9 \\ F\#7 \end{array}$	$\begin{array}{c} 7 \\ G/B \\ Bb^\circ \\ 6 \end{array}$	$\begin{array}{c} 5 \\ A-6 \\ D9 \\ 5 \end{array}$	
A	Repeat 1st 6 Bars of 'A' Section						$\begin{array}{c} 5 \\ G6/9 \\ D9 \\ 5 \end{array}$	$\begin{array}{c} 5 \\ G6/9 \\ D7 \\ 5 \end{array}$	

$\frac{G7}{D}$

$\frac{G}{B}$

$\frac{D7}{A}$

This above rendition of this tune is mainly played with two chords per bar which is typical of Django's accompaniment playing.

2

1	$\frac{G}{B}$	7	$Bb^\circ$	6	10
3	$\frac{G7}{D}$	10	4	G7	

Bar 8 of the 2nd 'A' section, play 1 chord per beat. The above chord box is played 4 beats to 1 bar. The numbers around the box indicate direction of play.

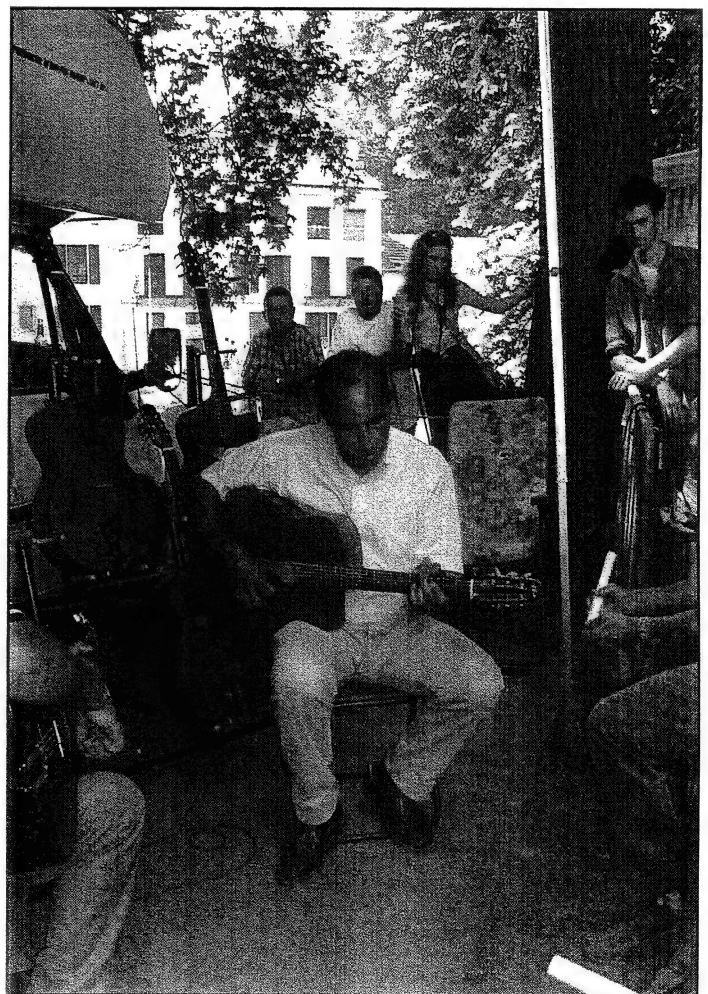


Photo by Brett Lewis © 2003

<sup>5</sup> <b>G6/9</b>	<sup>2</sup> <sup>5</sup> <b>F#7</b>	<b>A-7</b> <b>Ab°</b> <sub>4</sub>	<sup>5</sup> <b>A-6</b>	<sup>5</sup> <b>D7</b>	<b>%</b>	<sup>5</sup> <b>G6/9</b>	<b>%</b>
<sup>5</sup> <b>G6/9</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A7</b>	<b>%</b>	<sup>5</sup> <b>D7</b>	<b>%</b>	<sup>3</sup> <b>G6</b> <b>G#°</b> <sub>4</sub>	<sup>5</sup> <b>A-7</b> <b>D-7</b> <sub>5</sub>
<sup>10</sup> <b>G6/9</b>	<sup>9</sup> <sup>5</sup> <b>F#7</b>	<b>A-7</b> <b>Ab°</b> <sub>4</sub>	<sup>5</sup> <b>A-6</b>	<sup>5</sup> <sup>5</sup> <b>D7</b>	<b>D7</b> <b>C7</b> <sub>3</sub>	<sup>2</sup> <b>B7</b>	<b>%</b>
<sup>10</sup> <b>D-6</b>	<sup>10</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b>	<sup>2</sup> <sup>5</sup> <b>B7</b>	<sup>5</sup> <b>G6/9</b> <b>Bb°</b> <sub>6</sub>	<sup>5</sup> <b>A-7</b> <b>D-7</b> <sub>5</sub>	<sup>5</sup> <b>G6/9</b>	<b>%</b>

This song was recorded by Django in the 1930's. He starts off slow and picks up to bring it up to tempo. The chords above are used for both tempos.

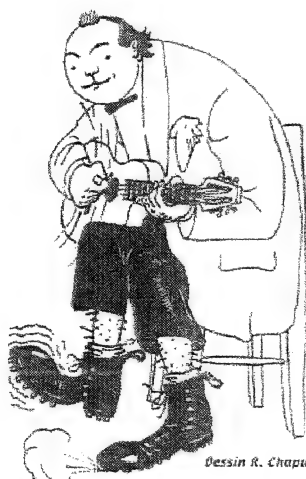


The Yorgui Loeffler Trio  
Picture taken at  
The International Gypsy Guitar Festival 2003.  
Photo by Victoria Cosimini © 2003

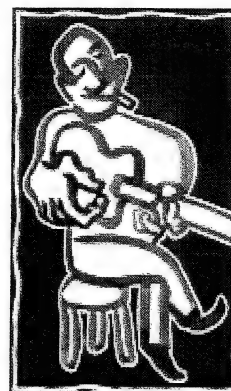
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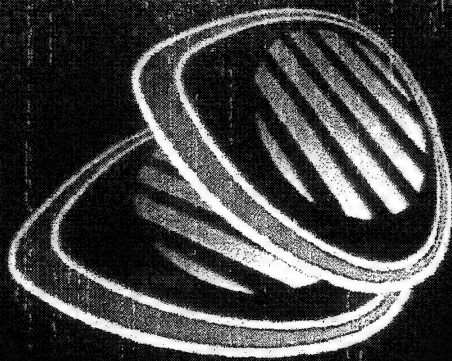
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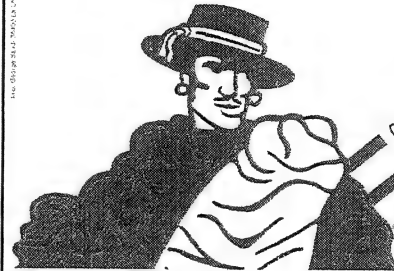
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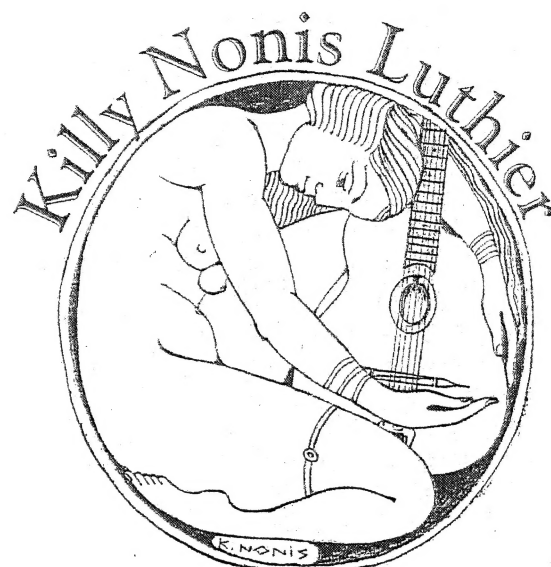


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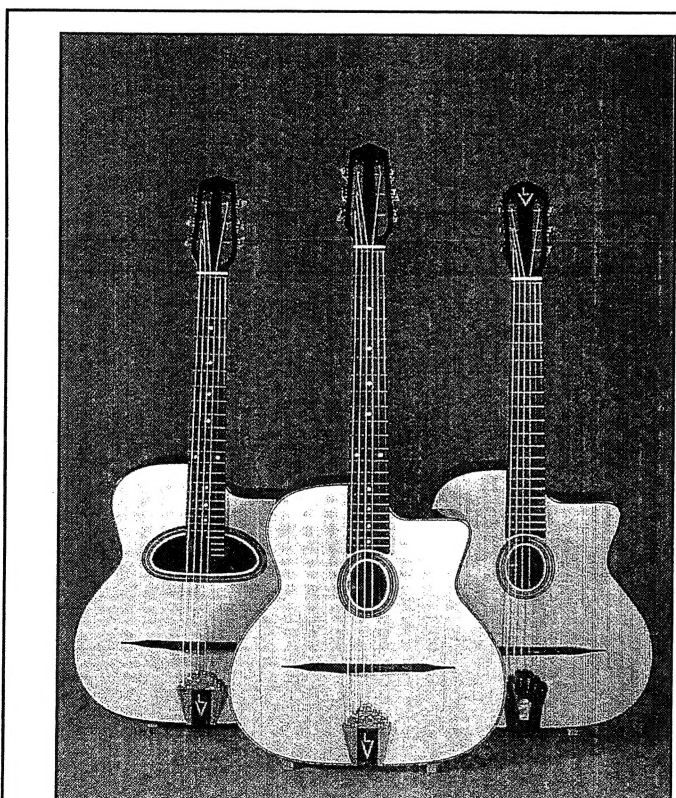
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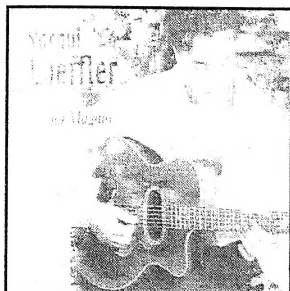
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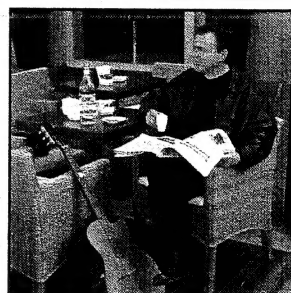
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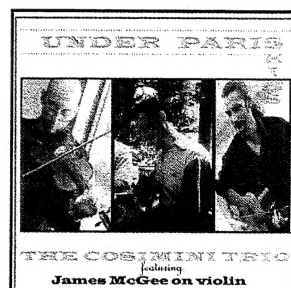


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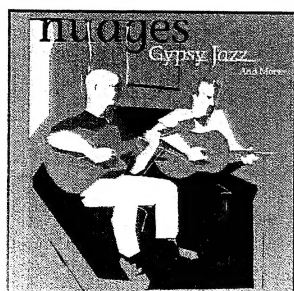
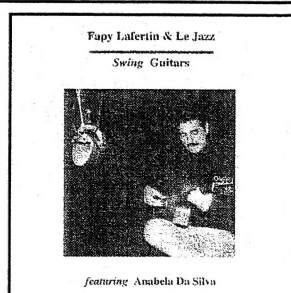


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